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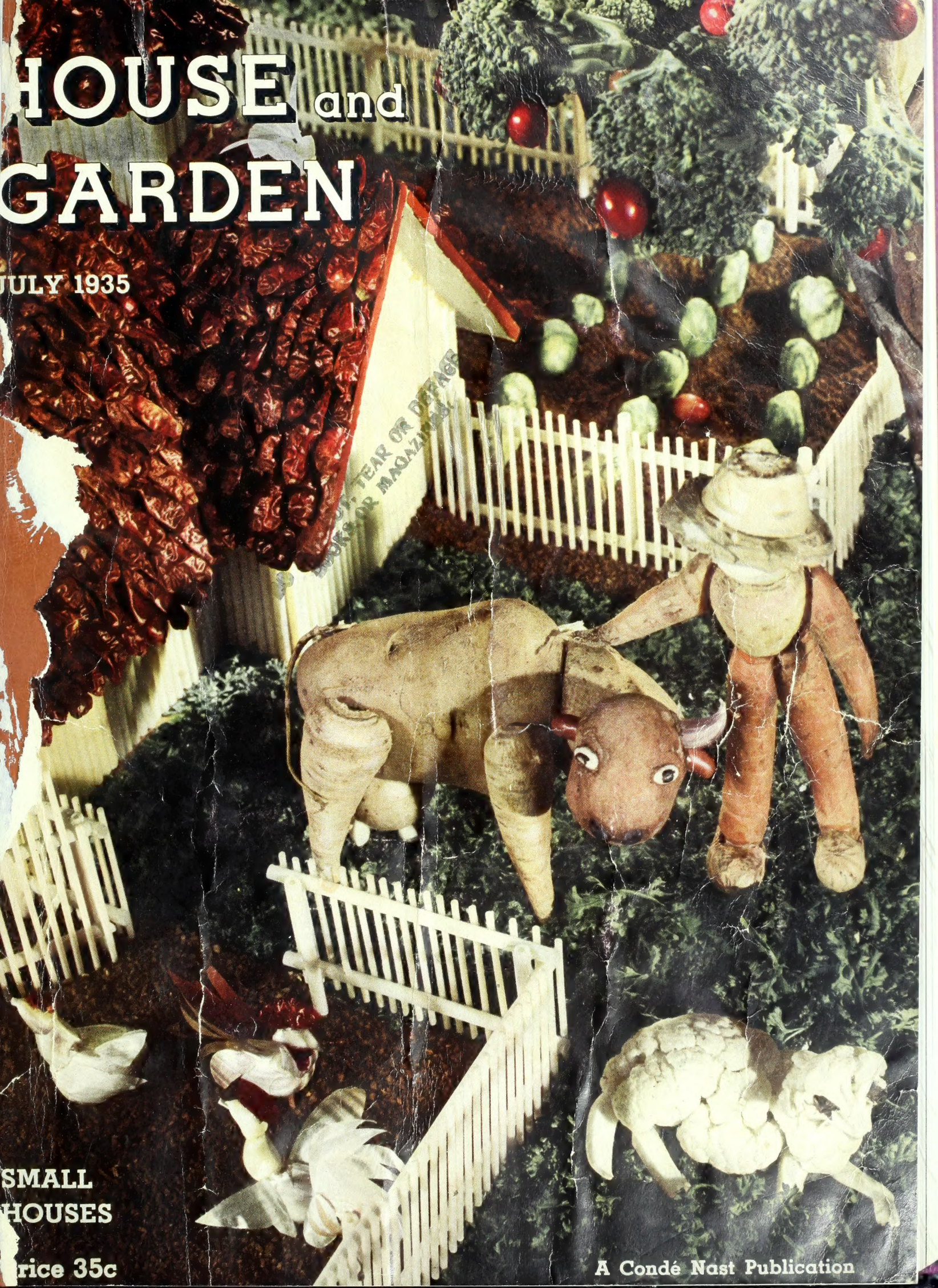
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HOUSE and GARDEN

JULY 1935



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A Condé Nast Publication

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STIL *her* ADORER

THE years are adding up . . . soon their children will be grown . . yet he is still her adorer . . . she holds him as completely as when they were first married. More women should know her secret.

* * * *

How wise is the woman who realizes the importance of keeping the breath always sweet, wholesome and agreeable! After all, nothing mars a personal relationship like halitosis (bad breath) whether occasional or habitual. It is ridiculously easy to keep the breath inoffensive. Simply use Listerine, that's all—a little in the morning, a little at night, and between times before social engagements. Listerine instantly halts halitosis; deodorizes longer than ordinary non-antiseptic mouth washes. Keep a bottle handy in home and office.

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LISTERINE *halts halitosis* (BA[D] *Deodorizes*

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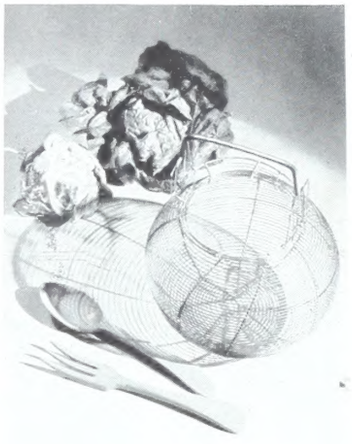
WHEN the blankets are tucked away in mothballs for the summer, style and dignity needn't be put upon the shelf, too. Time was when a bedroom in summer was about as attractive as a hospital ward—curtains down, rugs up, and something white and washable on the bed. Today's warm-weather counterpane is cool, yes, but not a whit less smart than the one that blooms in winter in the Directoire or Modern Classic room for which it is designed. Made of crash in a wide variety of colors of which aqua and a burgundy made the biggest impression on me. White cotton rope. $19.50. Carlin Comforts, Inc., 536 Madison Ave., New York



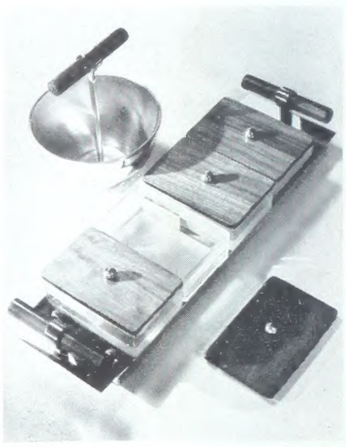




ABOVE—picture of two window problems being solved. There's no window sill to put flowers on, but the white iron plant stand has averted the crisis. The split bamboo shade is keeping the sun's deadly rays out, while letting fresh air in. Stand—32¼ inches tall, 24¼ inches wide. All colors. $16.50. Hand Craft Studio, 782 Lexington Ave., N. Y. Shade, 66 inches long, $1.50 to $3.50, depending on width. Special lengths, as illustrated, to order. Hammacher-Schlemmer, 145 E. 57th St., New York



THE secret of well-groomed lettuce is the wire basket above—a little invention of the French. Leaves are tucked gently in the basket, then thoroughly cleansed by dunking vigorously in a tub of water, and dried, without crushing, by swinging the basket at arm's length. For obvious reasons, it is recommended that this last operation take place out-of-doors. Price, $1.25. Fork and spoon, of boxwood—noted for its durability—60c a set. Bazar Français, 666 6th Avenue, New York



BEING largely made of wood and nicely rugged-looking, the hors d'œuvres ensemble above would be decidedly at home in camp—the glorified kind in which one gets back to nature in luxurious simplicity—not, of course, the Boy Scout variety. There are four spacious glass dishes in the set, each with a neat walnut lid, on a tray which is transported by means of "shovel" handles of chromium and walnut that are extremely easy to take hold of. The cunning little ice-bucket, in the rear in the picture, is chromium, with a handle like those on the tray. Dishes and tray cost $19.50. Bucket, $9.50. Carol Stupell, 443 Madison Ave., New York



THE coffee service illustrated above is now added to the flowered chintz curtains and the geraniums in the window box that keep the city dweller in a pleasantly rural, moderately sane state of mind during the summer, between week-ends in the country. One can almost make-believe the roar of traffic is the hum of bees under the influence of the whispy, wind-blown landscape that decorates each piece of this gray-white Italian pottery. Design in blue-green, black or rose. Not out of place in a rustic setting, either. $10.50 for a service for six. Mary Barlint, 797 Madison Avenue, New York



LOOKING at the two designs above, I've decided a good-looking rug is pretty nearly as important as soap to the success of a bathroom. The checked number—doubtless invented by a chess enthusiast—is a heavenly combination of peach and rust. Also in any other colors you can think of. The monogram and stripes on design number two are in an embossed effect. In all colors to order. Check, $9.75. Monogram, $7.50. Maison de Linge, 844 Madison Avenue, New York



LUGGAGE continues to lose weight with the persistence of a movie star. The lightest model yet is covered with Byrd cloth, a fabric chosen by the polar admiral for its lack of poundage and its strength. Hat and shoe case and dressing case, illustrated, are beige. Brown cowhide trim and brown faille silk lining. The dressing case is unfitted—one's own accessories being anchored in place by adjustable loops. $20. Hat and shoe case, $35. Abercrombie & Fitch, Madison Ave. at 45th St., New York

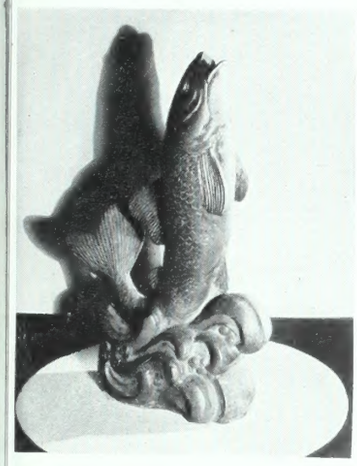


THE tea set which replaces cocktail glasses on the table is the only feature to distinguish the midget terrace scenery above from the adult size. In every other detail this latest effort to make the children's life more interesting is an exact replica of their parents' furniture. The smart wicker frames and the table are white, and tufted seat pads are bright red piqué spattered with white stars. If this scheme doesn't suit the color consciousness of one's offspring, another may be ordered. Settee, $10. Chair and table, each $5. Settee cushion, $1.50. Chair cushion, $1. Childhood, 32 E. 65th St., New York

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Vol. No. 68, No.

WHEN the cold, hard stare of an empty wall space threatens to shatter the poise of an otherwise calm and self-possessed room, a hanging shelf can generally be depended upon to fill the gap effectively. If the offending spot is in a dark and dreary corner besides, a design like that at the right, lined with sparkling mirror, is a particularly wise choice. As to size, it measures 15⅝ by 11¾ inches across the front and is 3½ inches deep. Its simplicity and the fact that it can be ordered in any wood or color finish make it adaptable to innumerable decorative arrangements. Leila Ranger, 970 Park Avenue, New York

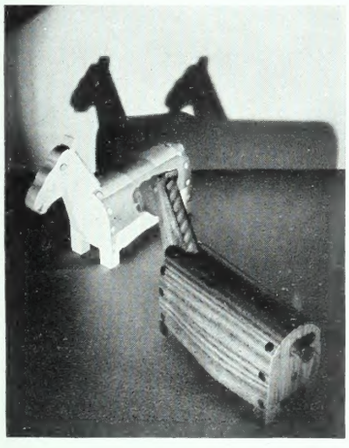




WHEN a fish sits up and begs that's news in dogdom. Imagine Fido's consternation when he observes the son of Neptune at the left stealing his act. Of more interest to garden lovers is the talent he displays as an ornament for the small pool that will enhance the great outdoors illusion in the tiniest garden and keep it cool. This bit of English lead is 14½ inches tall and 9 inches wide. Piped for water. $25. Wm. H. Jackson, 16 East 52nd Street, New York

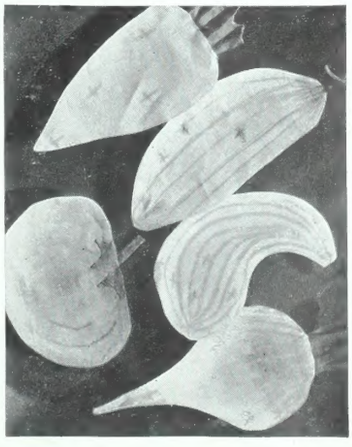
AN especially nice notion in an iron garden chair is illustrated at the right—as light and graceful in design as a much more delicate material. More than that, it is unusually comfortable, with a pleasant tilt to back and seat. Attractive in a cool antique green and silver finish. Also special colors. $12. Baphe, Inc., 501 Madison Ave., New York





DOBBIN has abandoned the old shay to take on the job of nursery mascot and night watchman. Under his blanket is a tiny electric bulb that supplies just enough light to appease a timid child at night. A switch of the beast's tail manages the light. Hand-carved frame with paper "blanket". Natural wood finish is good in Early American surroundings. Also in cream with plaid blanket in choice of colors. $4.50. Bliss Associates, 330 East 43rd St., New York

OUR designers and decorators can't seem to get along without vegetables any more than Cook can, these days. The ladies started it by making them into boutonnieres, and flaunting them on their hats. Now here they are impersonating cocktail napkins—the most ridiculously fetching performance you ever saw. What could be more perfect for out-of-doors entertaining? And what a grand beginning for the decoration of a game-room. Each vegetable is hand-painted in life colors on linen. A tomato, a squash and a green pepper could have quite a gay get-together. $12 a dozen, assorted. Rosamax Campbell, 48 East 49th Street, New York





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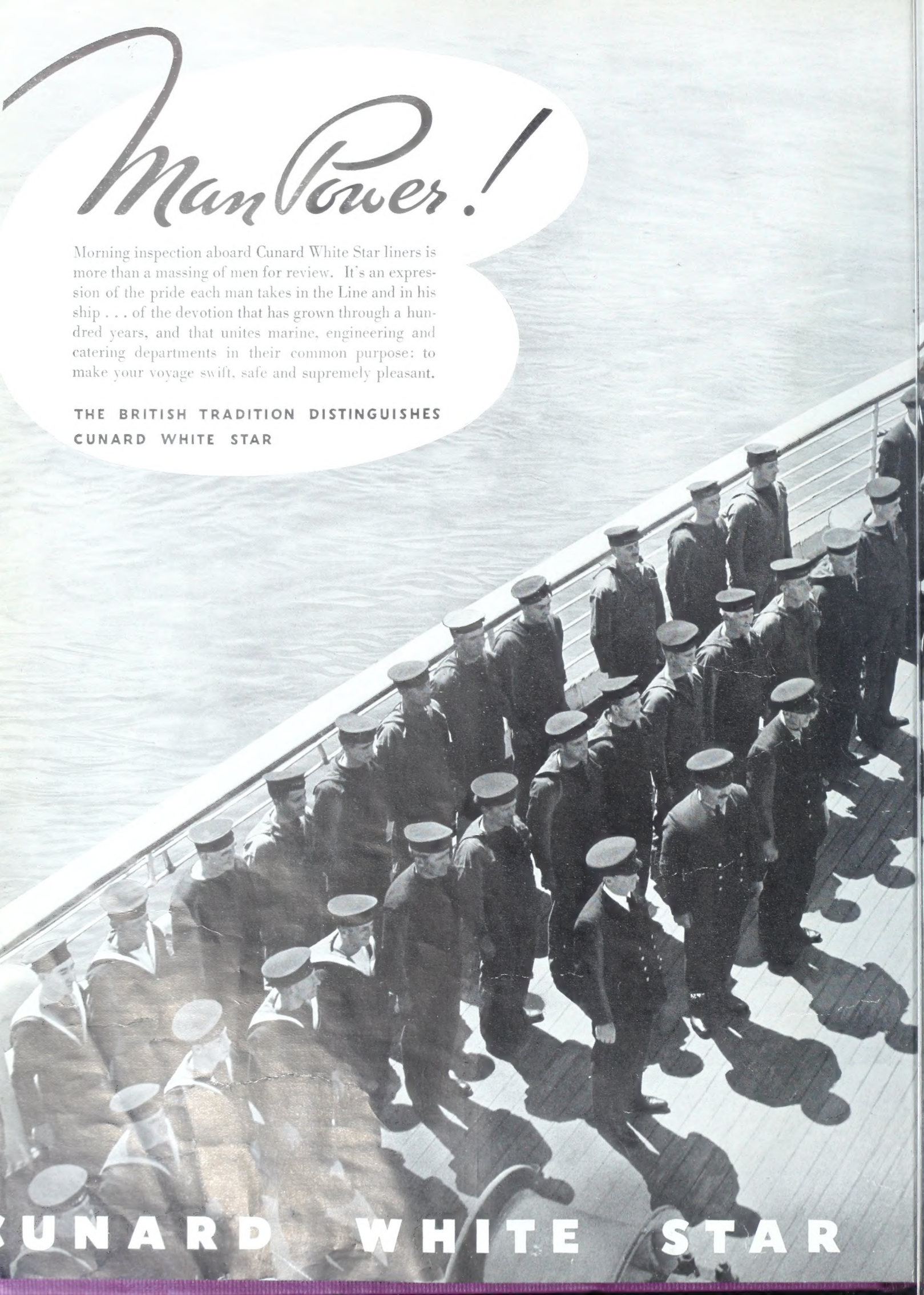
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These projects have a real practical value, too, even in these effete days. A man who knows through actual experience the problems concerned in putting on a roof or setting a window frame will be a better supervisor when his own house is built. And the ability to handle a saw or plane never comes amiss to any man.

A letter addressed to any of the schools listed here will bring you a prompt reply. If you would like special advice, or if you have specific questions you would like answered, write to House & Garden's School Bureau, 1930 Graybar Building, 420 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

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CONSIDERING that [illegible] has been a companion and helper of mankind for practically as long, as dog has [illegible] the dog in America today is handicapped in no small degree by misconceptions on the part of the general public. Every [illegible] recently [illegible] the most ridiculous price for a dog is the price at which he can be sold. Actually the price of anything is the price at which it can be sold, and the value of a dog is the price at which he can be sold to the person who will get the greatest satisfaction out of him. As to the [illegible] the varying characteristics of the different breeds, the [illegible] which good breeders [illegible] the method of mating which will make for the greatest satisfaction of owner and dog, also [illegible] to many well-intentioned and intelligent people [illegible] mongrel, as a general family companion and friend, is too seldom appreciated.

"But the best little dog I ever [illegible]

[illegible] exception, not the rule. In him you saw, unrealized, the survival of the fittest theory in its actual working out. Of that prodigal [illegible] sisters, perhaps six never rose above the lower strata of mediocrity.

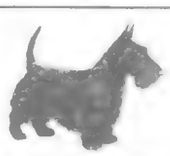
It is an old and true axiom that blood will tell, whether it is in the veins of man, horse or dog. One looks to the thoroughbred for the truest courtesy, the greatest speed, the most loyal devotion. In the truly well-born, one finds most often the highest and most desirable type of intelligence appearing with the greatest frequency. Among such the percentage of successes in any given number is at the maximum.

Good breeding does not, in this connection necessarily imply a dog that is a potential winner at some bench show. It may mean nothing more than that the pup is of registered, pedigreed parents and that he himself is a good, typical specimen of his particular breed.

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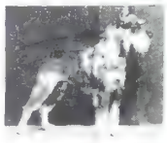
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The Value and Cost of a Well-Bred Dog

lady or gentleman is not prone to such social faults—and a thoroughbred dog is just a canine counterpart of that estimable human individual.

Still another advantage is the fact that the thoroughly well-bred dog has usually received intelligent care and feeding from earliest puppyhood, and is therefore likely to be in good condition when he comes into your hands. As a rule, too, he is well formed and possesses a sound constitution, as his parents were selected with definite thought for the qualities they would transmit.

Of a less practical but nevertheless important nature is the consideration of pride in ownership. Most of us like to possess a car or a hat or a house that we need not be ashamed of in any company. Just so do we feel a keen satisfaction in owning a dog that will pass muster with other dog enthusiasts.

AS TO COST

"But a pedigreed dog costs so much!" the champion of the Unknown Puppy objects. "Why should I pay fifty dollars or more for a thoroughbred pup two or three months old when I can get one that looks well enough from Pete the Paper Hanger for five?"

H-m-m! Well, because he's worth it—to his new owner, and to the breeder who offers him for sale. One does not have to be an out-and-out fancier to get far more than fifty dollars' worth of satisfaction out of a good pup in the six to ten years of his lifetime. We pay that sum, or more, for a suit of clothes—and in a year give it away to the furnace man without a qualm of conscience. A permanent hair wave eats into the bank account to the extent of fifteen to twenty-five dollars—and in a few months the only reminder of it is a cancelled check. Fifty or seventy-five dollars for a dog is extravagant? No indeed! Pete's Pup may cost only one-tenth as much, but he'll always look it!

And paying a price like that is not putting a hundred per cent profit into the kennel man's hands, popular belief to the contrary notwithstanding. It costs real money to raise real dogs, and the breeder who plays fair and grows rich at the game is a very rare personage indeed. Consider for a moment, if you will, some of the principal factors which amply justify the good kennels in asking the prices they do:

Take, for example, a kennel raising terriers—Scottish, Wire or Irish, perhaps.

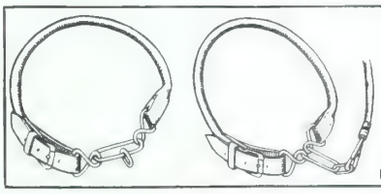
For a first-class female suitable for breeding, the owner of such a kennel must pay at the outset $200, let us say. Her life of usefulness will hardly exceed eight years—seven litters of saleable puppies, thirty-five individuals in all, if the luck breaks perfectly. Supposing twenty of these pups are males, and sell at $75 each, their yield is $1500; the fifteen females, at $50, bring in $750, a total of $2250 in eight years.

Now, the upkeep cost for the mother of these pups, in a fair-sized kennel, figures out some $120 a year; $960 for the eight-year period we are considering. The additional cost of raising the thirty-five pups to the time they are sold may be put at $300. Apportioning a fair share of the stud dog's expense gives another $400, probably, for the eight years. Adding these figures to the original cost of the breeding female shows $1860 as the cost of producing and selling the thirty-five pups for $2250 (average cost per puppy, $53.14), without counting interest on the investment, upkeep and repairs to buildings, taxes, advertising, general overhead and other incidentals. In other words, a profit of $390 in eight years from each breeding female—$48.75 as a yearly average. Supposing there are twenty breeding dogs (that's a good-sized kennel) they *may* net their owner $975 a year.

If this be profiteering, make the most of it!

GOOD AND BAD LUCK

As a matter of fact, these figures are exceedingly optimistic. In actual practice accidents and other ill-luck are almost certain to cut down the credit side of the books. One prominent kennel lost nine stock dogs from distemper which gained a foothold through no fault of the owner. Thus an actual cash investment of nearly $3000 was wiped out in a week, to say nothing of the loss in potential puppies. Again, two young bulldog mothers clumsily rolled on their first litter, unintentionally snuffing out seven small lives and turning what might have been a slight profit for the year into a substantial loss. Other instances might be multiplied indefinitely to prove the statement that accidents will happen in the best-regulated families—even in dog families.


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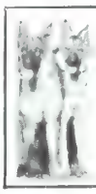

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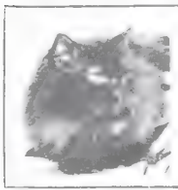

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PEKINGESE



A Glossary of Dog Terms

W[illegible] a pedigree [illegible] others; as the mole on the cheek [illegible] ought to do.

[illegible] lips should not exist, as in the Bull Terrier.

[illegible] splashed neck.

Mask—The dark muzzle of a [illegible] Pug.

[illegible] particularly prominent in Bloodhounds.

[illegible] jecting beyond the lower. This [illegible] jawed.

[illegible] the foot.

[illegible] respectively.

[illegible] craniums, as those of the Blood-

[illegible] ling over the lower, so that

Molera—A peculiar quality of coat found on some dogs, which shows on examination a short, woolly jacket next the skin, out of which springs the longer visible coat. This short woolly coat is "pily." When an ordinary coat is described as pily, it means that it is soft and woolly instead of hard.

Pinscher—Descriptive of the coats of some Terriers.

Plum Puddiness—The Dalmatian.

Plume—The tail of a Pomeranian.

Rail Birds—Interested fanciers who generally know the breeds.

Reserve—The fourth prize in regular classes, and in winner's classes the second to the winner's, and if for any cause the winner is disqualified the reserve goes first.

Ring Tail—A tail curling around in a circular fashion.

Roached Back or Arched Loin—The arched or wheel formation of loin, as in a Greyhound, Dachshund, Dandie Terriers and a Bulldog.

Rose—An ear of which the tip turns backward and downward, so as to disclose the inside of the ear.

Runner-up—Second prize winner but used more correctly as the second in a coursing or Whippet race.

Sand Blood—The st[illegible]

Second Thigh—The muscular development between stifle joint and hock.

Septum—The division between the nostrils.

Shelly—Narrow, shelly body.

Shoulders—The top of the shoulder-blades, the point at which the height of a dog is measured.

Sickle Tail—A tail forming a semi-circle, like a sickle.

Skinning the "Vet"—Passing a diseased dog into the show by avoiding the veterinarian.

Snipy—Too pointed in muzzle.

Sorry Looking—Ill-shapen, bad conformation.

Special—The special prizes which are offered to winners in various classes.

Splay-foot—A flat, awkward forefoot, usually turned outward; and the opposite of "Cat-foot."

Spot—A hollow between the eyes, marking the union of the frontal with the nasal bones.

Spring—Round or well-sprung ribs.

Stern—The tail.

Steward—One who has charge of the judging ring.

Stifles—The upper joint of hind legs.

Sting—A dog's tail is sting-like when it is broad at the base and tapers to a fine point, as in the well bred Pointer.

Stocky—A bitch is called "stocky" [illegible] looking at it she could throw good pups and be a good [illegible]

Stop—The indentation between the skull and the nasal bone near the eyes. This feature is

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But should you fail to find advertised here the kind of dog you want, write to us and we'll help you find him with no obligation on your part. Address: The Dog Mart of House & Garden, Graybar Building, New York City.

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A Glossary of Dog Terms

strongly developed in Bulldogs, Pugs and Short-faced Spaniels, and considerably so in many other dogs.

Style—Showy, and of a stylish, gay demeanor.

Superintendent—The one in charge of the entire show, and whose word is supreme during the time of the show.

Throatiness—Looseness of the skin of the throat or dewlap. Correct in Bulldog and Dachshund, but not in the Pointer.

Thumb-mark—An obliquely-shaped black mark crossing the foot of a well-bred Black-and-Tan above the toes.

Tight-lipped—Having no flaws; as in the fighting Bull and Terrier Dogs.

Timber—Bone.

Tongue—Voice of Hound.

Top Knot—The hair on the top of the head, as in the Irish Water Spaniel, Dandie Dinmont and Bedlington Terrier.

Trace—The dark mark down the back of a Pug.

Tri-color—Black, tan and white.

Tucked Up—Tucked up loin, as in the Greyhound.

Tulip-ear—An upright, prick ear.

Twist—The curl tail of a Pug.

Undershot—The lower incisor teeth projecting beyond the upper, as in Bulldogs.

Upright Shoulders—Shoulders that are set in an upright instead of an oblique position.

V. H. C.—Very highly commended, and is the next to the fourth prize winner, although there may be a number of V. H. C.'s given in each class.

Varmint Expression—As in the eye of the Fox Terrier, which is free from hair, is not sunken, nor large, and has a keen varmint expression.



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HOUSE & GARDEN



Contents for July, 1935

ARCHITECTURE & BUILDING

SIX EXPERTS DESIGN OUR IDEAL HOUSE 21
MODERNISM TAKES TO FRAME CONSTRUCTION, Robert M. Brown . . . 24
SUNWISE TURN, Harvey Stevenson & Eastman Studds 28
A NEW ENGLAND HOUSE WAITS TO GROW UP, A. H. Pierce 30
PRINCIPLES OF GOOD PLANNING, Gerald K. Geerlings 36
BUILDING COMFORT INTO YOUR HOUSE, Theodore F. Rockwell 39
WHAT TO KNOW ABOUT HEATING UNITS, Kenneth Stowell 40
FLORIDA TURNS TO REMODELING, Howard Major 50
SIGNING THE PAPERS 51
A REMODELED CONNECTICUT HOUSE, R. C. Hunter 52
THREE CENTURIES A MILL—NOW A COUNTRY HOUSE 54

DECORATION

SHOPPING AROUND 4
FAIR AND COOLER 27
COOL SCHEME FOR A LOGGIA, Roy Barley 32
A SUMMERY TABLE THAT IS THE TOPS 35
A LONG ISLAND HOME REACHES OUT-OF-DOORS, Pierre Dutel 46
HAWAIIAN FLOWER ARRANGEMENTS, Juliet Rice Wichman 56

GARDENING

FOR THOSE WHO TIRE OF GARDENS, Richardson Wright 34
FIVE STAGES OF A GARDEN, Roberta Freeman Dixon 38
GARDENING BITS, Mrs. Francis King 43
ACTIVITIES FOR GARDENERS 60
THE GARDEN MART 72

GENERAL FEATURES

COVER DESIGN by Scott Wilson
SCHOOLS OF HOUSE & GARDEN 8
THE DOG MART 10
HOUSE & GARDEN'S TRAVELOG 14
IN SUBURB & COUNTRY 15
THE BULLETIN BOARD 19
SPICES TO SHARPEN DULL APPETITES, Frances Kornblum 33
WE'RE HAVING A HEAT WAVE, June Platt 44
A HORSE AND A COW ON THE SMALL PLACE, Richard Pratt 48
TRAVEL—WITH THE COMFORTS OF HOME 58
BOOKLETS FOR THE ASKING 71

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FROM THE COTTAGES OF SWEDEN



A NEW VOGUE IN PROVINCIAL FURNITURE



Meeting the demand for unusual, decorative home furnishings, our designers have turned to the picturesque handicraft of Scandinavia . . . and now present a new group of simple, livable pieces that are adaptable to any modern home.

They're smart, these peasant pieces. In tune with the present mood for simplicity. They're sturdy, with the [illegible] inherited from a vigorous country. And they're embellished with the brilliant colors those faraway villagers brought into their homes for warmth and cheer against the bleakness of long, drab winters.

The Nordic Group includes furniture for living room, bedroom, dining and breakfast rooms. Both in design and coloring, it offers an unusual opportunity for individuality. As little or as much decoration as desired. Finished in Old Wood, Seal Brown, Foam White, Arctic Blue, Norse Red, Moss Green, Baltic Gold.

The Nordic Group is now being shown in the better furniture stores. Surprisingly moderate in price.

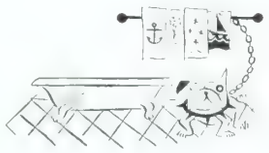
California Furniture Shops

"[illegible] FURNITURE"

LOS ANGELES, CALIFORNIA

THE BULLETIN BOARD

THE COVER. Scott Wilson who made the cover of this issue believes in vegetables as art. He takes humble *brassicas* and ennobles them. This cover, for instance: the walls of the house and the picket fence are of macaroni and the roof tiles are little red peppers. The grass is parsley and the soil of the farmyard is ground coffee. The tree is broccoli and its fruit, cranberries. A potato makes the cow's body and halved parsnips the legs. The farmer is of potatoes and carrots and wears sabots of peanut shells. The woolly lamb is a creation in cauliflower. Back in the garden the cabbages are brussels sprouts, which is as it should be, since sprouts are pigmy cousins of cabbages. Pigeons and chickens of garlic corms are realistically doing their stuff.



EXPLOSION OVER TOWELS. The domestic peace of our establishment has known, over a course of twenty-odd years, two shocking disruptions, and each of them caused by towels. There were those two lavender guest towels that came into our life early in its marital phases. We didn't have many guest-towels then, and of those in lavender hue, only this pair. For several years no guest ever dared use them, for the simple reason that a maid-of-all-work, aware of our pride in these possessions, pinned them to the towel rack. Then some guest unpinned one—and the whole family was shaken to its foundations. The same happened recently to three little red hand-towels spattered with gold stars that were brought home from Chicago once on a time. Prim and untouched, they had hung side by side in that powder room for several summers. No guest had the temerity to lay so much as a damp finger-tip on them. . . . Recently a tea guest—a pretty wanton who knew not our ways—actually used and crumpled two of them. When she had gone, we gazed upon the sacrilege, too shocked to speak.

PANSIES ON THE COVER. Those giant Pansies which formed the cover design of our May issue caused so much favorable comment that we particularly regret the error which credited their growing to E. L. Fillow instead of the Fillow Flower Company, to which it rightfully belongs. The Fillow Company has specialized in these superb flowers for years, developing a cultural technique whose results are almost unbelievable to those who know only the old-time Pansies. And with it all, the true Pansy charm and character have been retained.

DROP OF IRISH. The Irish are a strange and lovely race, and lucky is the man who has a drop of their blood in his veins. Amid people who are content to wallow in the slough of dullness, amid Philistines who shout that modern things and things tangible alone are worth attention, he is able to hear "the horns of Elfland faintly blowing." Arthur W. E. O'Shaughnessy put it into verse—an old favorite of ours:

> A common folk I walk among
> I speak dull things in their own tongue
> But all the while within I hear
> A song I do not sing for fear
> How sweet! How different a thing!
> And when I come where lone streams pour
> I open all my heart and sing!

AID TO ORIENTALISTS. American gardeners are divided into two classes: those who *think* they know something about Japanese gardens and those who have the honesty to acknowledge that they don't. To each of these Guy H. Lee has rendered an invaluable service by writing a simple manual, *Japanese Gardens*. After reading it, there need be no excuse for not understanding either the history or the design of these particularly Oriental gardens. Mr. Lee has shown the close connection between the natural scenery of Japan and the traditional types of gardens made in those islands. He has also set down, in sympathetic terms, the spirit of them and how we Occidentals may transport such of it as will stand an ocean voyage to our own plots and estates. This may not be so difficult, he explains, since our rock gardens and informal naturalistic gardens are both in the same spirit.



WALL MYSTERY. May we live long enough to discover the solution to this mystery. During the past eighteen years of gardening on a Connecticut hilltop, where each field is surrounded by rough-piled stone walls, we have encountered discouraging quantities of broken bottles along the base of these walls. How did they get there? Did farmers, homing late Saturday night from Norwalk and New Canaan, take the last swig from the bottle and then smash it against the nearest wall so that the old lady couldn't discover it? Or did the old lady, awake and with blood in her eye, lie in wait for the old fellow to come home, seize his bottle, hurl it against the nearest wall and harangue him to sleep with a temperance lecture?



WHETHER [illegible] citadel of sober housekeeping, no name has ever ranked so high as Mrs. Beeton, whose cook book, first appearing in 1861, became the rule and guide of what England should eat and how she should run her households. It still is. What Mrs. Beeton said, in successive editions, still goes. One would imagine that she lived to a comfortable and rotund old age, surrounded by children and grandchildren and happy in a throng of epicurean memories. What a shock to find that nothing of the sort happened! She was, in the parlance of today, a "young thing." A clever journalist in her teens, she married, bore four little boys, wrote her masterpiece—and then went to join her forebears in the churchyard all before she had reached the age of thirty.



ARCHITECTURAL [illegible] Eastern Shore of Maryland houses were built in distinct sections—like a train of cars—and they were referred to felicitously as Big House, Little House, Colonnade and Kitchen. This grouping is first cousin removed to the Cape Cod house, in which there is the main structure, then a kitchen wing and then a covered passage (usually filled with fire wood) which led to the barn and gave easy access to it in Winter.

COOL AND DESIGNED. [illegible] the handiwork of our newest designers, we are forced to realize that things are not what they seem. The kitchen stove, having entirely lost its ancient contours, now looks like a resplendent dressing table, and the furnace is encased by glittering enameled sides until, in the dark, one might very well mistake it for the icebox. It would be tragic if a near-sighted cook were let loose amid all these gorgeous innovations. She might be very apt to put the stew on the furnace, throw the coal into the icebox and powder her nose at the kitchen range. And we've known cooks who were just that clever.

JAPANESE GARDENER. This happened to a friend of ours. At his country place he had a Japanese butler-cook who also showed a marked interest in the garden all that Summer. Fall came, and the owner was obliged to be away when frost cut down his plants, so he wrote the Jap to label them and see that they were covered. The orders were dutifully carried out. In the course of the Winter the Jap found another place, which didn't disrupt the household at all until the next Spring. The owner, uncovering his plants, discovered that botanical names had evidently transcended the limitations of Oriental [illegible] labeled all the plants in Japanese!



VERNA COOK SALOMONSKY, ARCHITECT



SIX EXPERTS DESIGN OUR IDEAL HOUSE

Architect, decorator, contractor, real estate man, domestic science and child training experts, all plan the perfect $15,000 house

"TELL us your 'must haves' for an ideal small house," we asked six experts: an architect, decorator, contractor, real estate man, domestic science and child training experts.

Their valuable opinions, beginning with the report of the real estate man, Mr. Kenneth F. Duncan, are set down on this and the following two pages.

"Design us a house that would suit every one of these six experts," we said to Verna Cook Salomonsky, noted small house architect of New York, giving her the data we had already collected.

The charming result, a house that will cost approximately $15,000 to build, is illustrated on the opposite page. Other details appear on following pages.

It is planned to follow this house in succeeding issues with others designed for House and Garden from the recommendation of the experts.

KENNETH F. DUNCAN, REAL ESTATE MAN:

By the time the average family has determined to build or buy a house, it usually has a pretty good idea of the general section it prefers.

General preferences and prejudices are based on many things: on accidents of birth, the whereabouts of parents or of the mother-in-law, the groupings of family or friends, the favorite golf course, a life-long ambition to sail a boat, the love of horses, or of fishing, or individual "fixations". I know one man who won't live anywhere but in Tarrytown, N. Y., because at the age of eight he was fascinated by Washington Irving's tale of the Headless Horseman!

So at the start I assume our home-seeker has a preference for some general location. If he hasn't, let him look over all possible sections, take a little time, and soon he will have developed a confirmed set of preferences and prejudices.

Thus we reduce the problem of determining what is a good individual plot somewhere in a desired general locality. Frequently nothing seems so hard to find as what you have just determined to buy, be it a new hat or a suit of clothes, a good used car or the right plot for a home. Therefore my advice to those who expect to build within a few years would be to keep your eyes wide open as you drive around the countryside.

When you see a location that seems ideal to you for the home you plan, investigate it and if it stands up under investigation, buy it, and buy it at once. Good locations in our popular suburbs are constantly growing fewer. The land cost is a relatively small part of the total home cost, yet location plays a most important part in the satisfaction of home ownership. Far better to pay a year or two taxes on the right location than to lose it. Ownership of the right plot seems to make the home come faster and easier. If when you are ready to build, you already own a plot, just so much less cash is required to go ahead with construction.

Let us assume our home-seeker, or what is more probable, his wife, has found that plot with those gorgeous, century-old Oaks and Maples on it that seem to make it ideal. How shall he satisfy himself that it is? What are the points to check before he lays out any good money for land? What factors should be present? What should one guard against? The approximate cost of the home has a bearing of course; the following suggestions are made for locations where about $15,000 will be spent on the construction of the home.

First, the home-seeker must constantly keep in mind that the permanent value of his home—its resale value in case he wants to or must sell—is determined not only by what he may do with and on his own land but also quite as much and even more by what his neighbors may do with theirs. Therefore he should buy a site in a section the character of which is already established either by a sufficiency of owner-occupied buildings of the same general type he intends to build, or by the definitely published plans and recorded restrictions of a responsible development, in the case of a new property.

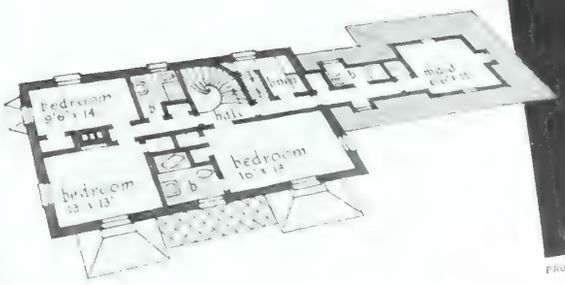
He should get a copy of the city, town or village zoning ordinances, make certain the proposed site is in an area restricted to one-family homes and that it is in one of the stricter areas, i.e., calling for large sized plots, generous setbacks from street lines and for reasonable height limitations.

If there is any large undeveloped or unrestricted area close by, he will be careful. An attractive view over such an area today might turn into an eye-sore next year. He will drive through the streets for several blocks around the plot. Are the homes in approximately the same price range and general class? Do they look well kept: the houses trim and the lawns well cut? Is there a general air of pride of ownership? Is there a less desirable section within half a mile? If so, is it showing any tendency to spread? A lonely, misplaced apartment house or store spells "caution". Any nearby industrial plant that might give off smoke, odors or noise, shouts "beware".

Our home-seeker is looking primarily for stability of neighborhood. If he finds any indications of a lack of stability or of a change of character, he will, if wise, look for another plot. He will generally find it safer to buy in a community the population of which is on the increase at least slowly. Census









LAWRENCE GRANT WHITE, ARCHITECT:

If I were to build a small house, I should strive for three qualities: convenience, stability and delight—the ancient architectural formula of Sir Henry Wotton.

We can assume that stability will be provided by the builder. Convenience and delight, which are harder to get, involve the personal equation; and if one indulges one's personal whims too much, the field of possible purchasers, in the event of resale, may be narrowed down to zero. But there are certain conveniences, and a few delights which are, or ought to be, acceptable to the average man; and if I add to these some ideas which are peculiar to myself (and may seem still more peculiar to others!), no great harm can be done.

I am building my small house because I prefer to live in the country, and am seeking as much sunlight, privacy and vegetation as I can afford.

I want privacy, so I buy a good-sized lot on the south side of the road in a rather remote part of the section I prefer. I plan my house so that the garage, the maid's room, the kitchen, the bathrooms and the linen closet are on the north side, as near the road as the local restrictions will permit; the dining room on the east to catch the morning sun; the living room to face south and west, and the bedrooms to face south, east, and west. The southern portion of my lot I will develop as my secret garden, enclosing it with a wall or fence at least six feet high. Perhaps I can afford a Yew hedge across the southern boundary; I can at least start one and wait hopefully for it to grow. On the axis, with the hedge for (*Continued on page* 64)



THE PEOPLE—Introducing the six experts above, who were invited to contribute their requirements for the design of an Ideal House. Paul D. Adams, at the top of the page, is president of the Adams-Fuller Company of Montclair, N. J., builders of suburban homes. Dr. Grace Langdon is Director of the Educational Advisory Service in New York City. Kenneth L. Duncan is Treasurer and General Manager of the Harmon National Real Estate Corporation, New York City. J. Morley Fletcher, of Bell and Fletcher, Ltd., stands in the front rank of decorators. Rhonda Nebeker Hann, author of many writings on nutrition and home making, is Nutritionist to the Child's Research Center, Washington, D.C. Lawrence Grant White bases his requirements on years of experience in one of the most famous architectural firms in the country, McKim, Mead and White.

Modernism takes to frame construction



FRONT ELEVATION, GARAGE IN FOREGROUND



FRONT VIEW FROM LIVING ROOM CORNER

A [illegible] of the [illegible] of frame construction [illegible] to modern design is presented by the [illegible] Robert M. Brown designed and built for himself at Chestnut Hill, Philadelphia. Exterior walls are redwood boards and plywood battens but fastened by screws to a light frame. Roof is also panelled, slightly toward a central drain. A galvanized steel mesh joins the roof to the sidewalls. Window and door openings are protected by narrow aluminum overhangs. Hoods over front and back doors have oak and steel frames, signature panels, plate glass panels. During the construction [illegible] on the frame over the [illegible]

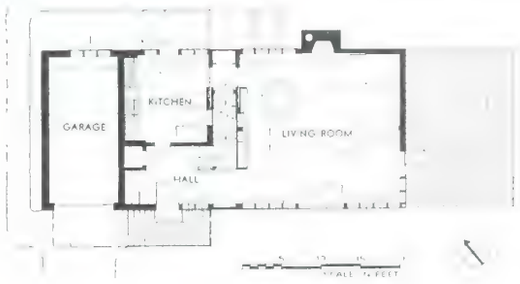


E. S. LINCOLN



ENTRANCE HALL FROM ABOVE







LIVING ROOM FROM HALL

SLIGHTLY under half of the first floor is given over to the living room, which is also used for dining. Windows stretch across the entire southwest wall and additional casements are placed in the other two outside walls. Opposite is a view of the dining end of the living room, with the centrally located fireplace in the foreground. Interior walls, too, are of redwood boards in twelve-inch width, attached by brass screws. At the right is shown the entrance hall looking toward the living room from a point alongside the entrance door. Above, we look down the stair-well from the second floor hall. The second floor contains four bedrooms and two baths. The basement of this house is almost entirely occupied by a combination recreation room, bar and workshop



FROM THE JAPANESE



Kenfig, and I summer is barely outside of mind and having a room that looks cool is half the battle. Above. Sweet and economical treatment for a city window. Frame, hinged so that it tucks back all the way it opened, is built into the room about a foot in front of the window. On this is stretched wire all penciled with tape to suggest panes. This admits air and light, excludes dust and is easy to keep clean. Empire Exchange. Left. Summer atmosphere in a city room by means of photographic mural of a garden on one wall and Venetian blinds and wall paper on the others to give the illusion of [illegible] and [illegible] Lockfield, Fraser and Cooper [illegible]. Other summer decorating ideas appear opposite



"We have a hillside lot. Would you please suggest . . ." is the way many letters to the editor of House & Garden begin. So we asked Harvey Stevenson & Eastman Studds, New York architects, to design a suitable answer.

The result is "Sunwise Turn", named for an ancient superstition of mariners, who found that ropes would lie flat only when coiled with a "sunwise turn"—from left to right—and thought, therefore, it held some magic of good luck.

Sunwise Turn has been planned to secure the maximum southerly exposure for all phases of living. The entire second floor of this exposure is in glass, opening on a sun terrace. And the walls of the house project on either side to protect eager sun-worshippers from rough, northerly winds.

Large bays, in the living room and dining room, admit welcome quantities of sunshine and fresh air. It is suggested that insulated glass (double panes) be used in the large window openings. A door from the living room opens on a first floor sun terrace, flagged like the one above.

The house is planned to be built entirely of concrete blocks. These would be tinted with a buff colored ingredient to blend them with the roof, which is of richly colored Brittany tile.

A study of the plans indicates that while this is not a large house it is amply planned for space. The living room and dining room are connected by a large sliding door. The first floor study can be used for an overnight guest. The garage, in the cellar, is reached by a driveway from the east. There is a workshop beside the garage. Maximum closet space is provided under the eaves.

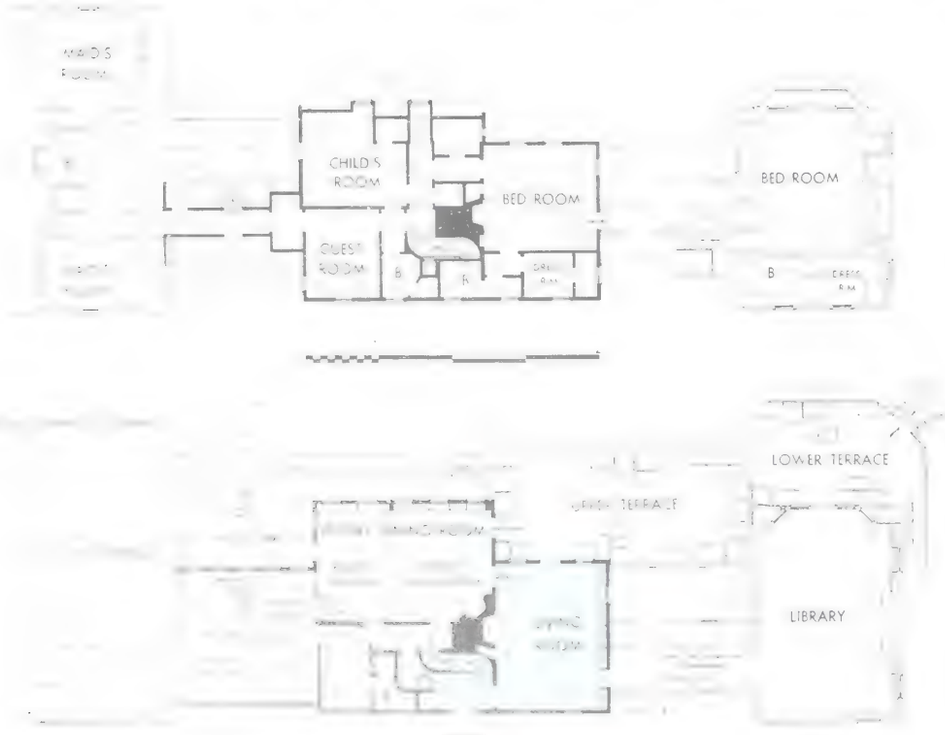
The architects estimate that the house contains 51,000 cubic feet and believe that, because of the terrace construction, which necessitates careful waterproofing, it would cost 50 cents a cubic foot to build: a total of $15,500.





GARDEN SIDE

A NEW ENGLAND HOUSE WAITS TO GROW UP



D[illegible] House & Garden presented [illegible] series of "Houses that Grow." To a young [illegible] the point of going into their first home-building venture this growing business came as just the right idea at the right time. They were then ready to build a small place, but had selected a site that would be appropriate to the larger house that would later be desired. The first result and the planned growth are shown here.

At the end of the first period the Litchfield, Conn., home of Mr. and Mrs. Bronson Davis is by no means an unfinished story. It is now a very complete little house carefully designed in the local Connecticut style of about 1760. Eventually it will grow up to be an extremely well-planned larger house of the same character and period.

The photographs above and opposite show the house, inside and out, as it is at the present time. Sketched elevation and plans depict the second growth added onto the first. Darkened sections portray the present structure; light portions show the additions. A. H. [illegible] the architect of this [illegible]

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FRONT FAÇADE



LIVING ROOM



DINING ROOM



Cool scheme for a loggia

A [illegible] Chippendale [illegible] the Chinese Chippendale [illegible] the Red Rider at the Hampton Shops. He [illegible] with a metallic [illegible] of metal [illegible] [illegible] [illegible]

Spices to sharpen dull appetites



By Frances Kornblum

VARIETY is surely the spice of life, and spices contribute in no niggardly amounts their share to variety in life at table. Romance, itself a prime mover away from the dull and monotonous, is gathered thick and fast around the pepper pot, the cruet, salt-cellar and the spice rack resting unobtrusively over the kitchen range. These common, everyday accessories of the table, taken so much for granted by us and every civilized country in the world, were once a great fountain-head of adventure, bringing out the best and worst in men and countries. For spices were lives staked and fortunes risked. In their name world history was made; new continents discovered, and even we owe no small degree of gratitude to the jaded European palate of the 15th Century.

However, all of us know that the frantic, almost panicky, search for new spice countries was by no means solely for the purpose of being able to offer up to her ladyship a new and strange flavor to be mingled with the roast at the next royal dinner of occasion, for even in that golden day of art and culture when refrigerated railroad cars were still unpredicted spices served as combined ice, frost and cold air in preserving the meats of the nation whose painters and poets flourished under its mellowing influence. It almost seems that then a nation measured its wealth by spices as it does today in gold.

• But while the need and search for new spice markets brought out the spirit of adventure in the sons of England, Italy, Spain and Holland, the spur to the adventure of using these precious flavorings still needs tapping in many of us. Those intrepid explorers were, however, not experimenting in the realm of taste, because any one of the spices that they looked for and found was known and used in ancient Greece and Rome. Those old pioneer tasters, it is only fair to remind ourselves, were the true adventurers. Not on land or sea but in the happy province of gustation. It seems a very courageous thing to pick from the fields some unfamiliar plant, stick it in the pot with the precious meat and hope for the best. No glory and no trumpets, and just a bit of added savor in the already nicely seasoned flesh.

Some of those unusual spices are today the very soul of many famous Continental dishes, while we, even after being advised of their value as flavoring, continue to foolishly and extravagantly brush them aside as too unimportant for our own cooking, such as it may be. Isn't that the attitude that yields the clue to the glaring difference between American cuisine, weighed down as it is with all the opprobrium of the world's ridicule and the French, let's say, where great care, pride, endless pains, with time no consideration and fine seasoning when no pinch of anything is considered too small to be negative in its contribution, make it the honor of the nation and the joy of the world? Just a disparity between our own satisfaction with mere palatability and the more seasoning we can reasonably leave out the better, and the European approach of the more the merrier for subtlety of flavoring, with nothing to be spared but each spice and each herb in its turn, all gradually added until something real is created.



Saffron, about which Solomon sung so tenderly, and one of those unusual spices that we so prodigally neglect, serves as an important flavoring in the native dishes of such countries as France, Russia, Spain, the Balkans, and generally throughout the Levant, besides giving the name to the well-known saffron cakes of Cornwall, England. And that recalls a conclusion of Lord Bacon, the English philosopher, who held that "What made the English people sprightly was the liberal use of saffron in their broths and sweetmeats". Already in the past tense and England had obviously begun to neglect it.

• Certainly Nero would never have issued orders that the streets of Rome be strewn with powdered saffron for his entry into the city of Eternal Light if it had not been both costly and treasured. And it surely must have been since it takes the dried stigmas of about four thousand flowers of a variety of crocus to make one ounce of powdered spice. But all of that is a far cry from present-day *bouillabaisse* or *arroz con pollo*, done with true Spanish deliberation and hours of stewing over one idea that the rice, yellowed and plump from its contact with the saffron, become truly and congenially married to its mate the chicken.

Preparatory to actually starting to make this rice in the Valencian manner, you need a cooked chicken and a cooked lobster. With these set aside to use presently, you chop up an onion, a tomato, a red pepper, and a clove of garlic. These, together with some diced, fried bacon, you add to an earthenware casserole in which some really good olive oil has been allowed to come to the boiling point. Cook all these with salt and pepper to taste until a sort of thick sauce is formed. Then add a cup of rice, washed and allowed to dry off again. After this has sautéed a few minutes, fill the casserole three-quarters full of bouillon. Add the cut-up chicken and the separated lobster meat to the casserole with a pinch of saffron and cook the entire mixture another half-hour.

• For *bouillabaisse*, of Southern French parentage, and a true fish lover's idea of heaven, there are two very important things to remember before you even think of making it. The first is that you must always use at least three different kinds of fish, which fall into these classes, firm flesh, soft flesh, and shell flesh. Some combinations that balance well are white fish, fresh salmon and lobster, or halibut trout, shrimp and lobster, while cod, tuna, scallops and lobster are another, and a can of crab meat in addition to any of these will only shove the dish up another notch nearer the epicurean standard. However, unless a deep pot is used and you can get the flames from the range or stove to lick around the sides of it, the oil and water thrown into it together will not (Continued on page 61)

FOR THOSE WHO TIRE OF GARDENS

[illegible] comes the weary question: Don't you *ever* tire of gardening? And from the blistering sunlight when hardened gardeners still labor comes the reply:—Yes, sometimes about 9 at night—tired of gardening, but not tired of gardens, any more than we would tire of rooms our imagining and work created or a house we dreamed over and [illegible]

[illegible] three weeks ago I thought the most beautiful thing in my garden was made by shoals of Daffodils under gnarly old Apple trees in full blossom. A week later the Daffies began to fade and I transferred my allegiance to some Flowering Crabapples. This week the Flowering Crabs are tawdry, and I'm all excited about Lilacs and Tulips. Yet I realize that next week I won't be [illegible] bushes because my attention will be riveted on the Irises and Peonies. And the week after that the Roses will begin to bloom. This constant change of pace and color and form of flowering keeps the garden from ever getting stale. You can't tire of it.

Besides, each season brings new kinds of work to be done. You aren't always at the same old job. True, along in August the actual work of gardening begins to slow down. But here again the inveterate gardener is busy studying catalogs to see what Daffodils and Tulips and other bulbs he hopes he can afford to buy this Fall and plant for flowering next Spring. And when Winter closes in, he is engrossed with house plants and with preparations for Spring.

People who tire of gardening fall into two classes; first, those who fail to plant their gardens so that they produce a succession of bloom through the seasons; and the second group are the lazy ones who garden only when the spirit moves them. Anyone can garden in Spring. The test of the real gardener comes in July and August when much of the work of gardening has joggled down into ordinary routine. Men and women who persist in gardening through the dog days are apt to become gardeners all their lives. They know their plants and are willing to work hard at any season to bring them

[illegible] there's a third class of gardener—the

One of the most frequent disillusionment is never to make more of a garden than your physical strength or purse can afford to maintain. Master your garden. Don't let your garden master you.

The second way to keep from tiring of a garden is to grow in it such plants as will give a succession of bloom from the opening of Spring to the killing black frost of Autumn. You don't have to cultivate a vast acreage to keep up this succession of flowering, you can accomplish it in a suburban lot. A few spots of Daffodils, a dozen or so of Tulips, a Lilac bush or two—one white and one purple—a few clumps of Tall Bearded Iris, half a dozen Peonies and some Delphiniums. Thus far you are on the threshold of Summer. Then come Roses. July brings Phlox and Hollyhocks, and these carry you over until Autumn brings hardy Chrysanthemums. What a variety of bloom and color and form! How can one ever tire of even the smallest garden!

But if you do tire—quit working. Some enthusiastic gardeners work so hard and so long on their places that they never have time and strength left to enjoy the beauty of their gardens. Stop in the midst of planting or raking or [illegible] and walk around to stock your [illegible] Rose or admire the architecture of a noble tree or the color in a panicle of Phlox. Have a quitting time and keep it. After that hour—no more work. Wash up and loiter around the place. Or even go away and leave it. There is no better cure for garden boredom than to walk right out of the place and never look at it for twenty-four hours. You'll be mighty glad to see it when you come back.

The same suggestions can be made to those who are now planning homes and the rooms they will furnish in them. Be master of your home. Don't let the expense of creating and maintaining it master you. All too many people have been crushed beneath this load in the past five years. In the small house lies the salvation of those who will build tomorrow.

And as they should leave gardens when they tire of them, so should they leave homes and rooms. Rooms can be changed about, but even these can pall. It is almost axiomatic that those who love their homes and gardens deeply are most quick to leave them. They are the most anxious for the change that travel affords. That is why, on steamers and in distant corners of the world, you constantly meet people who talk about their homes. They knew when they were tiring of them. They had the good sense to go away—that they might come back to them happily again.

—Richardson Wright



A summery table that is the tops

Newest table settings attain interest and effect by adopting new colors and unexpected materials. The dramatic summer table at the right is an instance of the increasingly popular mode of dark colors in combination with new values.

The burgundy cloth, with its bold white stripes, is in striking contrast to the wooden dishes of polished bird's-eye maple studded with gilt stars. Wooden service from Carole Stupell. The linen in a Mosse creation

Because of these marked contrasts we wanted to show the pattern that this table makes. So it was hauled up to the roof, and from a narrow plank set high [illegible] New York's skyline the photographer swung his camera

LINGAN
IC SERVICE
Anderson, Calif.

PRINCIPLES OF GOOD PLANNING

By Gerald K. Geerlings

[illegible] the latest and compulsory [illegible] Daily Examiner the latest as [illegible] to [illegible] satisfactorily [illegible] the days [illegible] from Spain will blush into being no more—at [illegible] to build a house in the [illegible] to $17,000 [illegible] What we want to [illegible] how to get the most and best house [illegible] dollars, assume that construction and architectural taste are to be first-class.

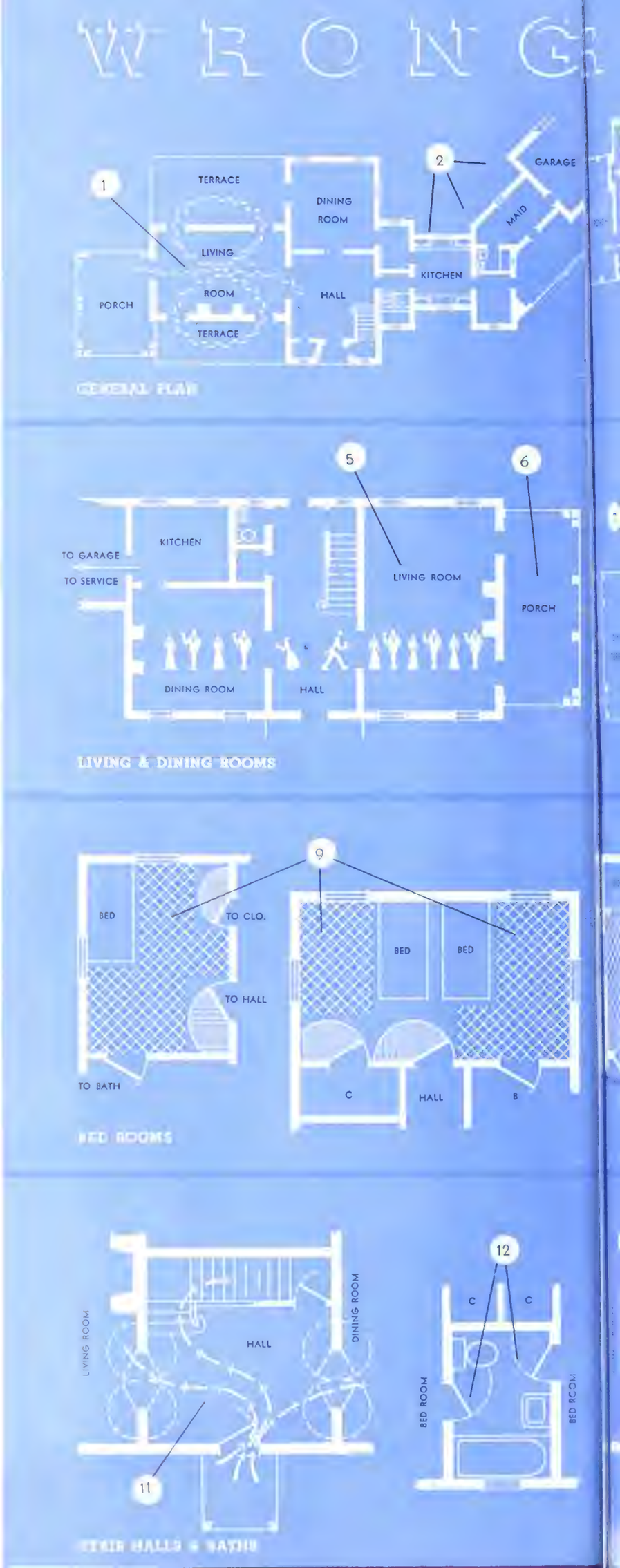
It should be of some solace to us now to recall that America built her best houses when money was scarce and labor plentiful, when the plan was generally a simple rectangle divided into three or [illegible] rooms on a floor, and when the exterior [illegible] a box or a salt box with a lean-to roof. That was about two centuries ago. Whether you want an ultra-modern house or an historic adaptation, in principles of planning at least no one can do better than analyze the economic and sensible house-habits of Colonial days.

Whether building a one-room addition or an entire house, you pay about 40¢ for each cubic foot enclosed, more or less. After it is finished what you are most interested in is not how many cubic feet of *volume* you have paid for, but how many square feet of *floor space* are usable and livable. Two living rooms may be the same actual size but one may accommodate 50% more furniture than the other, and be twice as useful.

Planning a house is more than drawing lines on paper. It consists in "living" in the house in advance of its being built, aided by models or cardboard cutouts. If a living room will not permit a hospitable furniture grouping around the fireplace, and if doors open out all around, it may amount to no more than a corridor. If a bed room entertains chilling cross-drafts or allows only an awkward furniture arrangement, it becomes merely a sleeping cubicle. When doors are not located in corners they reduce useful floor

[illegible] rooms which do not do a 90% useful

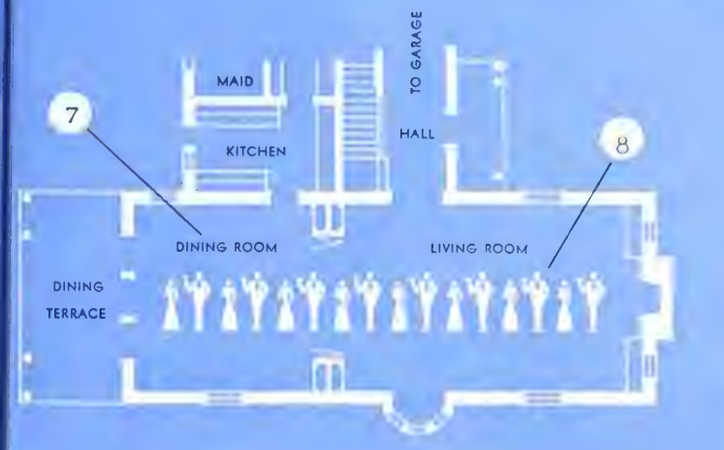
[illegible] Study and re-study the plan before you build. Ask [illegible] most caustic and vitriolic acquaintances for their frank opinion. But beware of flatterers





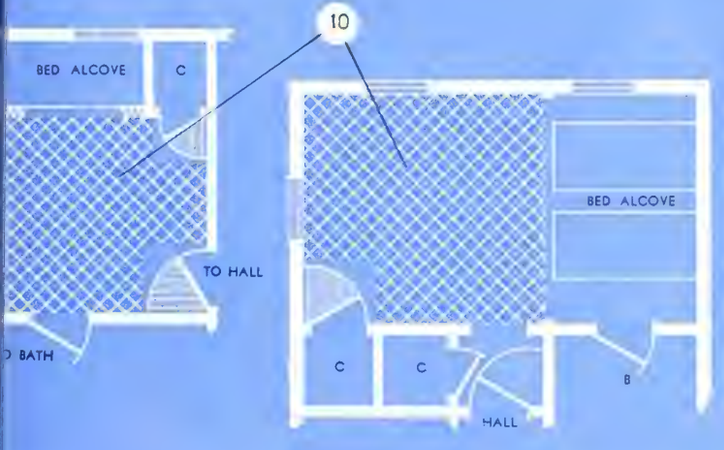
General plan. WRONG: [illegible] are too broken up (2); partitions [illegible] through in straight lines and [illegible] room is not much more than passage way (1); [illegible] plenty of time gone over to avoid [illegible] thereby save more than all the expense of [illegible] equipment after estimates are received.

RIGHT: Walls carry through and make for simple wall construction and roof (3); inviting vistas make house seem spacious although [illegible] when entertaining yet can be cut off [illegible] guests in one only as directly to [illegible]



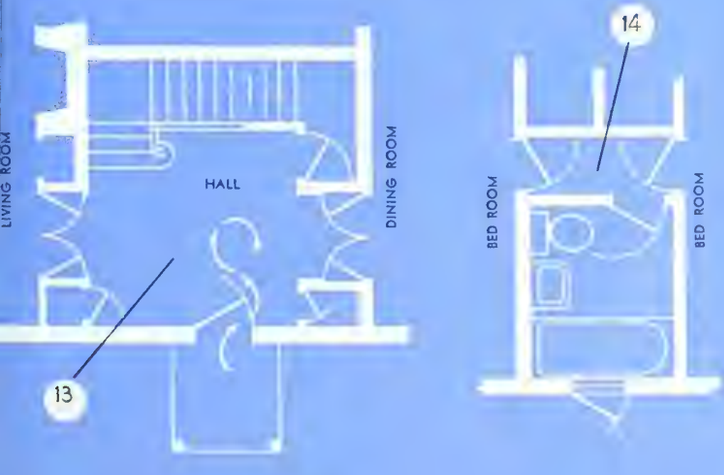
Living and dining rooms. WRONG: Hall [illegible] difficult; visitor entering at meal time gazes at family group; heat escapes upstairs from both main rooms; living room fireplace cannot have permanent furniture arrangement grouped around it (5); porch darkens entire living room (6).

RIGHT: Combined living-dining rooms follow modern trend so that both can be used as one, yet may be divided on occasion by folding doors or hangings (7); visitor entering hall at meal time does not disturb family group, yet gets vista through living room bay; fireplace [illegible] permits permanent furniture group[illegible] (8).



Bedrooms. WRONG—small single—usable area is nothing more than a corridor; door swings to face floor area so that furniture is limited and difficult to arrange; neither window can be opened in winter with comfort. Large double—usable area also is a semi-corridor; doors barely clear the beds. Floor area broken up (9).

RIGHT: Small single—usable floor area forms a rectangular sitting room with doors nicking out the corners only; bed recessed in alcove can be screened by hangings and new closet created; window on long wall can be opened any time. Large double—usable area can be sitting room (10); beds in alcove; closets and doors [illegible] cross-drafts over beds.



Stair halls and baths. WRONG: Hall—if there are no doors privacy will be [illegible] and cold living and dining rooms will be drafty (11); if doors are present, they will prohibit furniture there.

Bath room—scattered location of fixtures is costly; anyone forgetting to unlock both doors on leaving will incommode person in other room (12).

RIGHT: Hall—all doors out of way when open; [illegible] or noises in hall are confined there (13).

Bath room—fixtures all on one wall reduce cost; connecting passage between two rooms is better than access through bath room; single door to bath room is better [illegible] (14).



THE FINISHED GARDEN TWENTY MONTHS AFTER STARTING



THE SECOND STAGE

Five stages of a garden built in twenty months

Less than two years elapsed between the take-over of the first and last photographs of this garden created by Roberta Freeman Dixon. In the beginning the site was merely an old field, one abandoned yet holding, to the landscape architect's eye, possibilities for a striking composition. First came the planting and road grading, which laid the foundation for a workable garden portion with its convenient drive and apron which lead to a broad walk to the house. All this structural work was done during the first Summer, so that planting could begin that Autumn and be continued the following Spring.

As shown in its completed state at the top of the page, the garden is a permanent and restful one, not a mere collection of flower-spots to be replaced annually. It demonstrates what can be quickly accomplished by a capable plan and intelligent planting

BUILDING COMFORT INTO YOUR HOUSE

By Theodore F. Rockwell

FIFTEEN thousand dollars, at least at the time of writing (May 1, 1935), should provide for a house of eight to ten rooms with an extra bathroom and a good many of the latest devices intended to make living easier.

This house may be in very good taste architecturally, the floor plan may be ideally suited to the occupants; and the building may be structurally sound. The bathroom may be equipped with perfectly matched fixtures in the latest color that strikes the owner's fancy, and the hot water may run from rust-free pipes. The electrical outlets may be always within reach, the kitchen just full of bright and shiny gadgets; and one corner of the basement game room may be brightened by the gayly colored jackets of the air conditioning system. But unless provision has been made for reducing the flow of heat through the structure, the house will not be a thoroughly comfortable place in which to live during cold weather.

The uncontrolled leakage of outside air into a heated space is an important item in house heating. Two forces cause this leakage; the wind velocity and the difference between outside and inside air temperatures. This uncontrolled leakage finds its way into buildings at numerous places; the cracks between window frames and the main structure, the cracks between sheathing boards, the openings formed by the shrinkage of mortar in masonry walls, the air space in hollow tile, etc.

Control over unnecessary leakage through wall construction results from proper construction methods. In frame buildings, sheathing boards should be applied with tight joints, tongue and grooved if possible; and some form of wind stop such as a heavy building paper should be applied near the outer surface. In brick walls, careful painting of the interior surface with a waterproofing material such as an asphaltic paint will materially reduce the air leakage. The infiltration back of window and door frames can be almost completely eliminated by applying a suitable calking material at the time of erection. The careful fitting of sash to frames and the use of a good grade of weatherstripping will greatly reduce the leakage between sash and frame.

In some localities the combination of a mild climate and low fuel costs may make further expenditures for the reduction of heat losses unnecessary, but where the conditions warrant, some form of insulating material should be incorporated in the wall and ceiling construction. Three distinct types of insulating material are available for this purpose:

1. Rigid or board form insulation. 2. Blanket insulation. 3. Fill insulation.

Before deciding on any particular insulating material, its properties should be checked against the following list of desirable qualities.

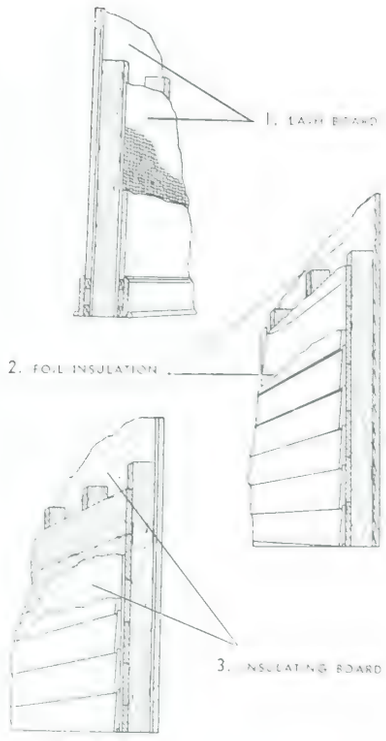
1. Low thermal conductivity. 2. Low cost. 3. Low density. 4. Low thermal capacity. 5. Ease of application. 6. Mechanical strength. 7. Durability. 8. Vermin proof. 9. Fire resisting. 10. Non rusting. 11. Moisture proof. 12. Non odorous.

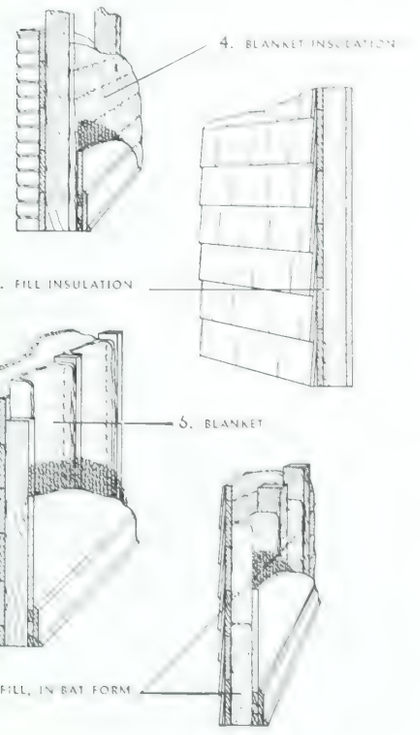
It is difficult to find any one material that will satisfy the entire list, and the home builder should consult with his architect to determine which of these items assume greatest importance in his case.

The board form of insulation possesses sufficient mechanical strength that it may be used to replace part of the structure such as the plaster base or the sheathing. When this is done, it must be remembered that the gain in heat resistance is only equal to the difference between the resistance of the insulating board and the material it replaces. But quite often the extra insulation provided by this method is all that can be justified by the cost of the fuel saved.

Blanket insulation, as its name implies, is a flexible material which is generally placed between the studs of a wall or the joists of a ceiling in such a manner as to provide an additional air space. Here we have the resistance offered by the thickness of the material itself plus that of the second air space.

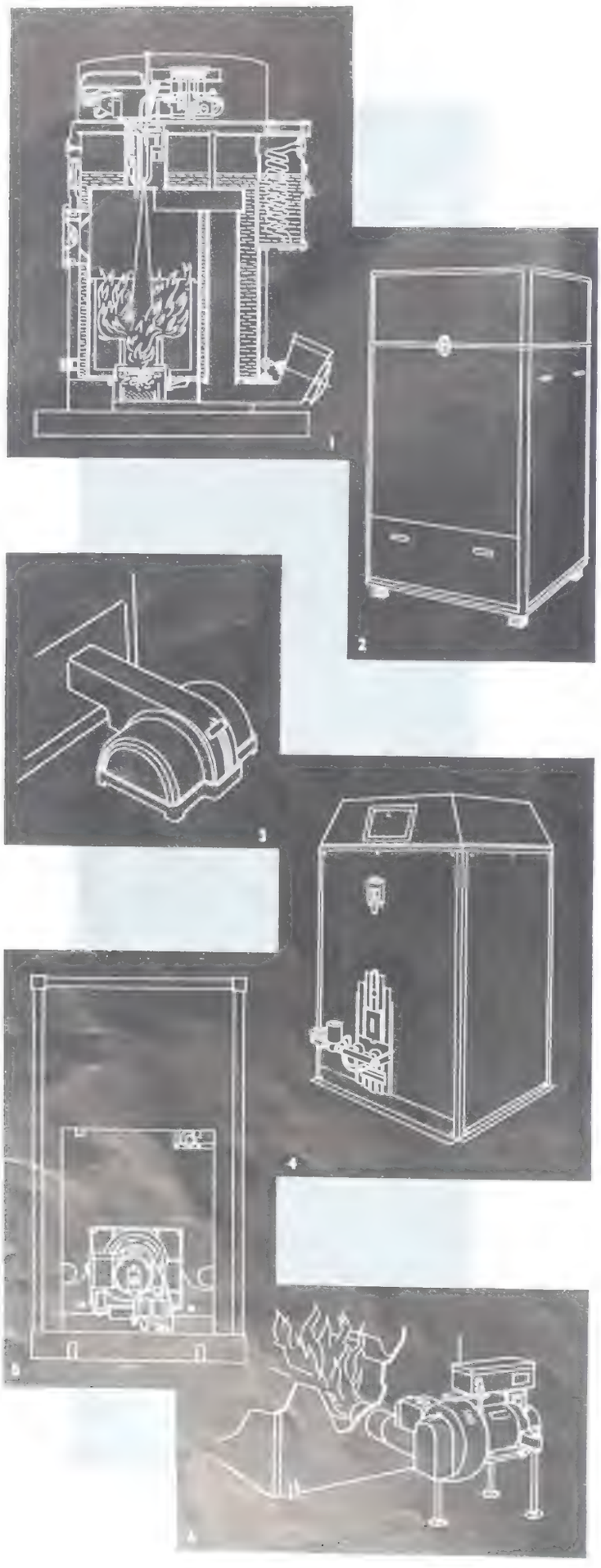
In this connection, it might well be pointed out that the use of any material, no matter how thin it may be or how high its internal conductivity may be, to create a number of air spaces in series will offer considerable resistance to the flow of heat, even at the comparatively low temperatures existing in building walls. If now the surfaces of this material be of such a nature that it may be polished to a high degree of reflectivity, as in the new type of "foil" insulation, this resistance will be materially increased. But to preserve this high resistance, it is necessary that these polished





blanket installations shown. Fill type may be blown into walls of existing houses. 4.

2, Reynolds Metals Co., Inc.; 3, Insulite Co.



WHAT TO KNOW ABOUT HEATING

The original cost and cost of your heating equipment as well as your annual fuel bill, will depend upon how well the house you have (or will have) retains the heat. Don't ask your heating system to do the impossible; give it a properly constructed, fully weatherstripped and insulated house (see page 39 of this issue of House and Garden) to do its work in and you will be assured of comfort and of savings.

The heart of every heating system is the boiler or furnace, for on its efficiency depends the amount of heat that can be extracted from each pound or gallon of fuel. Manufacturers and heating engineers have recently developed new boilers and furnaces especially adapted to the different requirements of the three major fuels—coal, oil and gas. While it is possible to convert a boiler designed for one fuel to burn another, it is always better, in a new house, to select one designed for a particular fuel. The oil burner usually needs larger combustion space and smaller but longer passages for hot flue-gases than those provided for coal. Boilers designed for gas-firing have the burners placed close to each section of the boiler. They provide increased heat-absorbing surfaces with narrow flue-gas passages. And the combustion space is smaller than in those designed for coal. The boiler designed for coal has the largest heat passages, so they will not become clogged with soot, and space below the fire pot is necessary for the grate and ash dump.

You must determine the type of fuel and the type of heating system best suited to your house and purse before choosing your boiler or warm air furnace. Remember that the type of boiler will depend on whether your system is "one-pipe steam", "two-pipe steam", "vapor", "vacuum" or "hot water".

The one-pipe steam system is the simplest and cheapest to install. A single pipe serves both to supply steam to the radiator and to return condensed steam, in the form of water, to the boiler. The two-pipe system has a separate pipe to return condensed steam. Both systems have air-vents which allow air to escape but close automatically to prevent the escape of steam. The vapor system operates at low steam-pressures because packless valves and thermostatic traps are used. The vacuum system has a vacuum pump on the return lines, graduated valves on the radiator supply, and thermostatic traps on the radiator return. The fourth type, the hot water system

[illegible] exhausted at bottom of boiler. General Electric. 2. Gas-fired boiler [illegible] Co. 3. Handsomely styled, "gun-type" oil burner. From the May Oil Burner Corp. 4. Gas-fired warm air type furnace that may be connected with air-conditioning unit. The Surface Combustion Corporation. 5. Rear view of oil burner showing installation in special boiler. Arco-Petro. 6. Cross section of boiler equipped with the gun type of oil burner. The Hart Oil Burner Corporation.

ATING UNITS · Kenneth Stowell

can operate at lower temperatures than steam, and the water (which is used as the heating medium instead of steam) may operate by gravity or have forced (pumped) circulation.

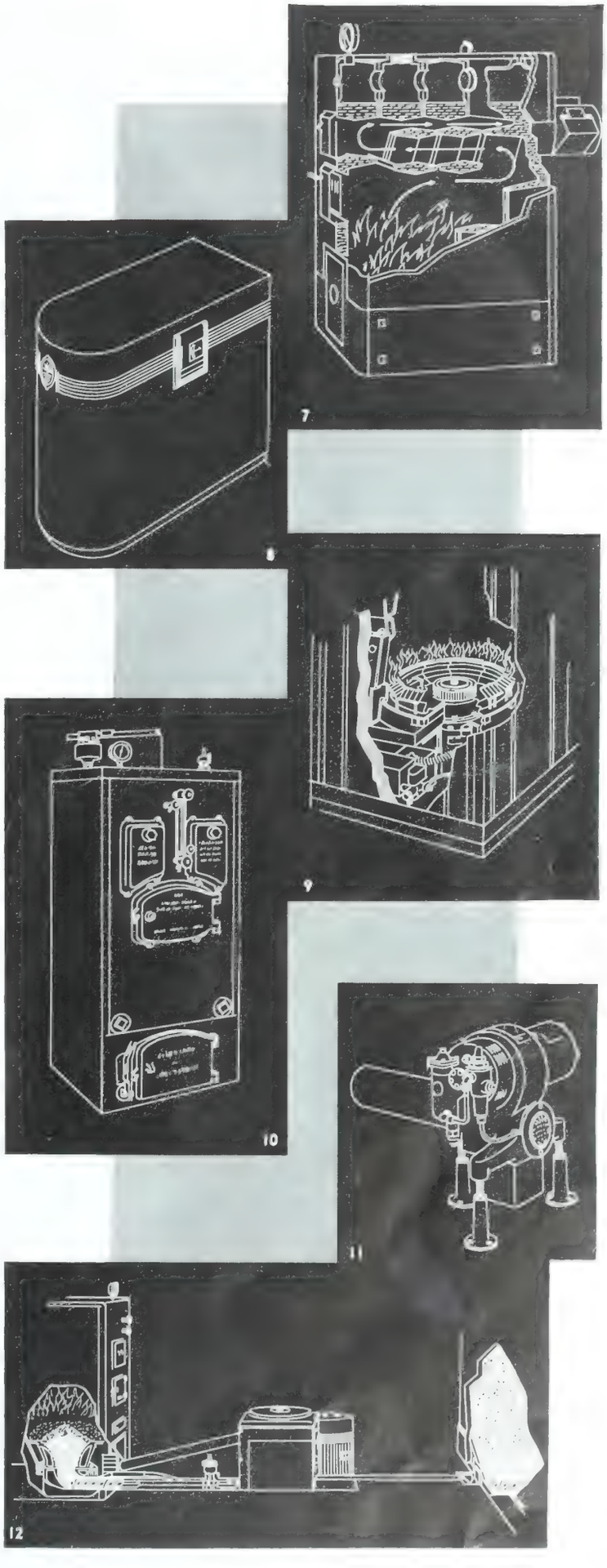
No matter which system is selected, the boiler must coordinate with the burner or stoker, with the piping and radiators, and with the automatic and manual controls. To simplify this, and to integrate the system so that it will produce the best results possible, several large manufacturers have developed remarkably compact and attractive units consisting of boiler and burner, with thermostatic, time and safety controls. All too frequently in the past the blame for faulty operation could not be taken by the manufacturer of either boiler or burner. Now manufacturers willingly assume responsibility because they supply both elements and know they are scientifically designed to work together in the unit. In addition, some of the large manufacturers now make air-conditioning units which can be installed to operate with their combined boiler-burners.

You will be missing a fascinating part of your building or modernizing venture if you do not take advantage of the opportunities to see what the engineers have developed, vying with one another to provide the utmost in efficient boilers and furnaces. Efficiency today means many things; it is an aggregate of many desirable results, and the manufacturers' engineers are conscious of them all. The fun of the thing is to see how each manufacturer accomplishes the results, to compare the different means employed to reach the same ends, and also to judge how well the results are attained.

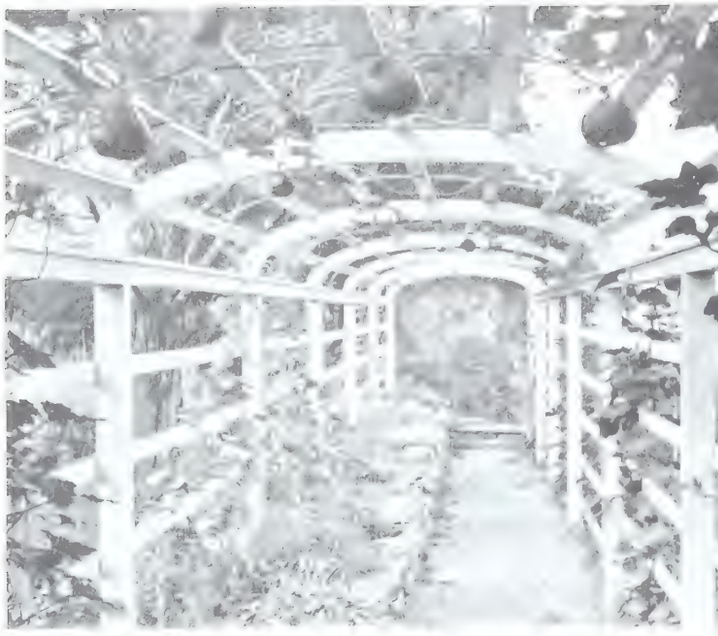
Comparing the clear-cut explanatory diagrams in the advertisements and catalogs of the various leading manufacturers will give an insight into the meaning of modern efficiency. Then a visit to the showrooms or to actual installations will demonstrate to you how the heart of the heating plant actually works (and saves you work!), how really smart they are in their clean modern styling and color.

There are four principal factors in boiler and furnace efficiency: 1. Economy; 2. Convenience; 3. Safety; 4. Durability.

Economy means the production of just the right amount of heat at all times. (*Continued on page 62*)



7. Boiler specially designed for oil burning. Arrows show length of heat travel, from burner flame, through section where water is heated, to chimney flue. American Radiator Co. 8. Newly styled waist-high enclosure for boiler (National Radiator Corp.) with oil burner (Williams Oil-O-Matic). 9. Rotary type oil burner (Timken) installed in special boiler (American Radiator). 10. Coal-burning boiler of new design. H. B. Smith Co. 11. Gun-type oil burner, on adjustable supports, Delco. 12. Automatic stoker which feeds small coal by worm conveyor from bin direct to boiler and removes ashes to covered cans. Iron Fireman Mfg. Co.



THE GRAPE AND GOURD ARBOR



THE CHAUCERIAN SEAT





Gardening Bits

by Mrs. Francis King

THE Garden at Kingstree is really only a Long Walk. This is interrupted in four or five places by small paved platforms with seats because of beautiful little prospects of country, and for tea. The fact is that the land itself around the old house is so interesting in contour and outlook that no one could have thought of altering it to any extent.

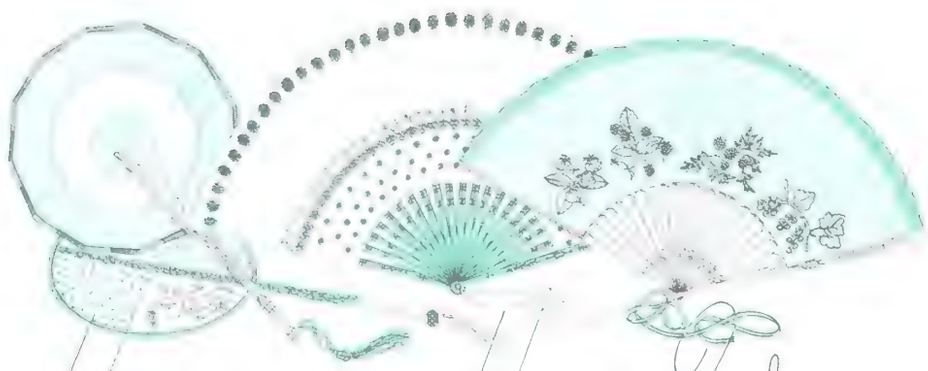
Under the shadow of a huge Elm stands the house, with old Maples and Locusts to the left as one faces the main door. It is in fact more of a manor house than a farmhouse, though its picket fence seems to me to belong to a house in another key.

Below the great Elm in this picture of the house are old Delaware Grapes on the fences and paralleling these last is a walk of trodden earth, flanked by a long walled border of spring flowers and on the other side by lines of white Raspberries. This walk leads to the Spring Seat, as we call it, and onward to the absurd Rose garden.

There it lay before me on a day in mid-May, the Millet-like picture of William and Netty cultivating the ground, below blossoming Cherries, against the background of the wooded hill. I had brought a chair to the shade of a bower of fruit blossoms, a Cherry and a Plum, and as I sat watching the labors of these two who had long worked in and on the earth and could always bring from it what they needed, I thought, "Why not lay here a small stone platform, hedge it with low clipped Privet, put flowers in these sloping borders to right and left, place here a simple wooden bench and use this as a place for tea?"

This was done, not quickly, but gradually. The stone platform measures about 12′ square, the hedge is 14″ high, of Ibota Privet. Below the platform one or two very shallow broad steps of stone lead to the broader earth walk connecting the two borders, and to right and left of these steps are two oblong spaces, with edges of rough stone, used for flowers. In one of them is a quantity of *Arabis alpina,* the double one, that patrician of the Rockcresses; while Viola Apricot, a Lily-of-the-valley or two, a *Daphne mezereum,* some dwarf Michaelmas Daisies and the reflexed petals of Tulip *viridiflora* with its wild woodsy beauty of pale green and lemon color, give this spot a certain charm in May.

I sometimes think that a volume might be written on the matter of seats for the garden. Many chapters are in existence, but no book so far as I know. From the humblest ledge of rock built out from a wall to the most elaborate iron bench in the pattern of the Grape, there is a range of material, of design almost infinite; and there is a corresponding range of comfort and of discomfort in seating arrange- (*Continued on page* 75)



We're Having a Heat Wave

Written and drawn by June Platt

"Oh, it's so hot. I'm exhausted" . . . "Wish we could go away somewhere" . . . "Do you think we'll have rain" . . . "I didn't sleep a wink" . . . "Wish we didn't have to eat" . . . "I'm roasted" . . . "Are you as hot as I am" . . . "There was a cockroach in my room last night" "*Mais Dieuzme! Cela fond, Monsieur!*"

Is this the way your family carries on the morning after an insufferably hot night in July? And do you say hopefully: "Well, what do you want to eat today" I hope one of them will have a bright idea. And then do they all say: "Oh, let's not eat anything at all"? And, foolishly, you take them seriously and offer just a little leaf of lettuce and some iced tea for lunch?—and do they look too, too sad for words?—Of course they do. What they really want is a meal that looks and acts like a meal, but doesn't necessarily make them feel as though they had eaten a meal. Unreasonable, of course—but that's what they want. Everything must appeal to the eye more than ever before. The table must be immaculately fresh, and the flowers mustn't be wilted. And, above all, don't make the mistake of serving too much at once.

Paradoxical as it may seem, there is nothing like a plate of hot soup to cool one off. Likewise, it is equally odd, but natives of India, living in the hottest of lands, live on hot curries. I suppose the idea is to get so hot inside that you feel cold outside by comparison. A great boon to housewives, especially in summer, is the fact that excellent soups in great variety can now be obtained in cans, ready for use. Even that hot-weather favorite, jellied consommé, can be had by chilling a can of ordinary consommé in the refrigerator for four hours.

Try cherries in your hot consommé, sometime. Pit a cup of ripe red cherries, leaving them whole if possible. Place a few in each plate of consommé just before serving.

Have you ever served powdered ginger with a little lime on a cold honeydew melon? Here's how to go about it:

Pick some leaves from the grapevine, wash them well and put in the refrigerator to cool. Cut a circular piece out of the top of a thoroughly chilled honeydew melon. With a spoon carefully remove the seeds and fill melon with pounded ice. [illegible] put in a pepper-shaker, is sprinkled by each person lightly over his portion. Then a few drops of lime.

I had this in an inn in Oxford, and was both startled and refreshed by it. I hope you will like it. Serve it either before the soup or as a dessert.

Have you ever eaten an ice-cold alligator pear, cut in half, the pit and brown skin removed and a little good rum with powdered sugar poured in the center? The Tahitians eat them this way, so I've been told.

Here's an interesting way to serve cantaloupe. Cut cantaloupe in quarters and remove the pulp in as large pieces as possible. Serve this with thin slices of Italian smoked ham and a quarter of a lemon.

Hot Madrilène, with bits of alligator pear floating in it, is both appealing to the eye and refreshing.

And try a few tiny squares of candied ginger in hot, clear consommé. Or start the meal with luscious, ripe strawberries placed all around the edge of glass plates with a little inverted mould of powdered sugar in the center. To do this, fill tiny little thimble-shaped liqueur glasses with powdered sugar. Pack it well in, place in refrigerator for an hour or so. Just before serving, turn them upside down in the center of the plate and remove carefully. You will feel that you have gone back to your childhood days and are making mud-pies. Lots of fun if you don't get excited and knock them over on the way to the table.

The following recipes are calculated for serving six, unless otherwise noted.

TOMATO JUICE FRAPPÉ. Open several cans of your favorite tomato juice, and freeze it to the mushy stage in a refrigerator compartment, or, better still, in a real freezer. Serve in glasses with a slice of lemon sticking out of the middle.

LOBSTER CHOWDER. Plunge 2 two-pound lobsters in boiling salted water and cook twenty minutes. Remove from water and cool. Then remove all the meat from body and claws in the usual way, but save the green part and whatever roe there may be. Throw away the stomach and remove intestines carefully. Then put the shells in a big enamel pan, crush them as fine as possible with a mallet and cover with the water in which the lobsters were cooked. Put on fire and simmer gently until there is only a cup of the concentrated liquid left. Put all the meat

through the biggest meat grinder and place in refrigerator.

Now cream ¼ pound of butter and, when soft, incorporate it into the roe and the green part from the lobsters. Also crush to a powder 2 large pilot wafers. Add these to the butter and make a thick paste. Now put 2 small white onions, left whole, in a pan with 1 quart of milk. Heat to boiling point. Place the mixture of butter, crackers and lobster roe in an enamel double boiler and gradually add the hot milk and the concentrated lobster water. Continue to cook for fifteen minutes, then fish out the onions and add the lobster meat. Heat until scalding hot, then add a cup of cream, heated separately, and salt and pepper to taste. (Use freshly ground black pepper.) Add a dash of paprika and serve in a soup tureen at once. Pass heated pilot wafers first, each person putting one in the bottom of his or her soup plate; then pass the soup tureen with a ladle in it, each person helping himself.

COLD TOMATO AND CUCUMBER SOUP. Wash and peel 5 raw beets. Run them through the meat grinder, carefully saving the juice which runs out. Put beets in a bowl and pour a little warm water over them. Let stand a few minutes, then strain through a fine sieve. This should give about a cupful of good beet juice. Simmer in an enamel pan for half an hour, 2 cans of tomatoes with an onion chopped fine and a little celery. Strain the juice off, but don't push any of the pulp through. Put this in refrigerator.

Peel a tender medium-sized cucumber, being careful to remove enough skin, so that no part of the green is left. Remove seeds if at all tough. Cut in small dice and put to soak in ice water until crisp—no salt. Make a French dressing, using white vinegar or lemon juice. Mix beet juice with tomato juice and add enough French dressing to flavor well. Season to taste with salt and pepper. Put a lump of ice in this just before serving and beat with an egg-beater until the oil is well incorporated. Serve at once in cold soup plates—preferably clear glass, and just before sending to table add a tablespoon of the diced cucumbers and a few small bits of ice.

HOT CONSOMMÉ. Make 1½ quarts of good chicken or veal consommé. Put the yolks of 3 eggs in a soup tureen, together with ½ cup of cream and the juice of 1 lemon; add a dash of nutmeg if you like. Beat the eggs and cream well with a fork and then add slowly, stirring meanwhile, the boiling consommé. Serve at once.

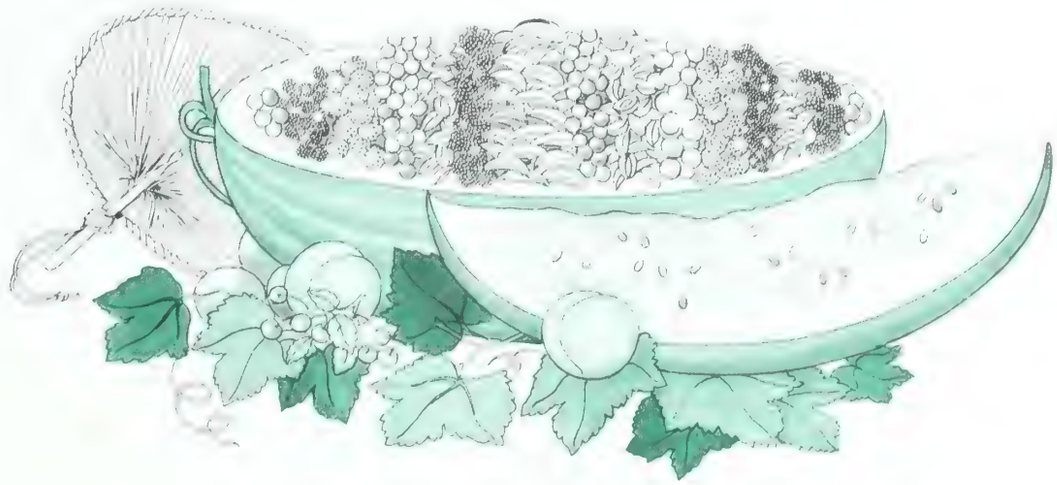
CURRIED DUCK. Have the butcher clean 2 fat, tender ducks and cut them up in about 6 pieces. Grate 2 fresh cocoanuts and pour on enough boiling water to barely cover. Let stand for fifteen minutes, then mash well with a spoon or a wooden mallet. Now put all this in a piece of linen and squeeze out the milk. More hot water should be added to the cocoanut to make a second extraction, but let the cocoanut stand an hour the second time and keep the second extraction separate. Place in refrigerator until ready to use. The fat part of the milk will rise to the top and form a cake. Both the hard part and liquid part are used.

Now peel and chop fine 6 little white onions. Wash the white part of 4 leeks and cut in one-inch pieces. Cut up fine 2 green peppers and a big piece of preserved ginger. Brown the onions in 4 tablespoons of butter, then brown the duck in the same butter, being careful not to burn the onions. Sprinkle the duck with 2 or 3 tablespoons of good curry powder and salt and pepper. Add the leeks and the peppers, also the ginger, and moisten with the second extraction of the cocoanut milk. Cover tightly and simmer gently for fifteen minutes, then add the first extraction of cocoanut milk. Cover again and continue to cook until the duck is quite tender, at least an hour and a half. With a spoon, remove as much fat as possible, then add the juice of one lime and place the meat on a platter. Pour some of the juice over it and serve the rest in a gravy boat. Serve at once with fresh lima beans and a bowl of brown rice—which, by the way, takes a long time to cook, at least an hour and a quarter. Serve apricot and date chutney with the duck.

This amount will serve from eight to ten people.

APRICOT AND DATE CHUTNEY. Stone, weigh and chop up 1 pound each of dates and fresh apricots. Dried apricots may be used, but should be soaked for an hour first. Grind 2 small cloves of garlic with 3 tablespoons of preserved ginger. Put ½ pound of white seedless raisins in a big enamel pan, add the apricots and dates, ginger and garlic, ½ pound of light brown sugar and a scant half cup of salt. Then add enough cider vinegar to cover well and simmer for an hour and a half, adding more vinegar if too dry. Cool and put in sterile jars. Seal tight. This makes 6 small jars.

VEGETABLE CURRY. Peel 4 potatoes and cut in half-inch squares. Shell ½ pound of green peas. String and cut in half-inch pieces a handful of string beans. (*Continued on page 76*)





A LONG ISLAND HOME REACHES OUT-OF-DOORS





At the charming country place of Mr. Williston Benedict at Great Neck, L. I., the garden has crept into the house and the house into the garden in a delightfully confusing way. One is continually outdoors, whether dining on the terrace or in the dining room with espaliered trees painted on its greenish white walls, and indoor shutters painted green, white and cherry red. And this fresh, natural atmosphere pervades the house

The dining room, illustrated above, is completed with French Provincial furniture—the chair seats red checked gingham, and curtains of white net with red bows. A mirrored fireplace, above right, imparts an airy aspect to the living room. Beside it is a chair in acid green velvet and another in old white. Tables filled with growing vines stand nearby. Walls are chalky white and curtains are a coarsely woven, white fabric with green and white fringe under mirrored cornices. Rugs are white fur

In the same room is a bridge group, right, chairs upholstered in gray-white cut velvet. The curtain material covers an easy chair. Green and white fringe trim. In a sunroom behind this corner, curtains like those in living room hang on green poles. White damask and green and white chintz upholstery

A white iron dining group stands under a blue and white awning upon the terrace, opposite. Blue and white wicker furniture catches the shade beneath a Maple tree. Pierre Dunel decorator



A HORSE AND A COW ON THE SMALL PLACE

By Richard Pratt

A STABLE and all it suggests! On the wall neat rows of tools and harness and brushes, the stalls and bins; the sharp sweet smell of animals and hay; the horse dancing around from a manger full of timothy, the cow looking up with a sigh of indifference; and the yard outside the stable door, the fence, and the gate into the garden; and from the garden the stable yard and the stable, with scalloped eaves, and a very minor cupola sprouting from the ridge.

Some such alliance of animals and architecture can do more for the pleasure and appearance of the small place than it would be safe to assert in a magazine that also promotes the possibilities of the garden, gazebo and garage. If it were a goat and a sheep instead of a horse and a cow, or if it were rabbits, or fancy fowl, or pigeons, or bees, the only differences would lie in the types of diversions and decoration. For the amount of ornament and pleasure animals and their habitations can provide depends less upon their size, value and importance than upon your fondness for the creatures and your feeling for the looks of their places in the layout of the grounds. And also, of course, upon your having only those animals you can conveniently support in comfort, and whose quarters you can keep in the normally neat condition of a garden, lawn or living room.

The stable here makes no pretensions. It is meant to be merely simple, trim and expressive. It would "go" with (or it could be designed to match) almost any style of architecture, just as it could be of another shape or size, or be remodeled from or added to an existing building. The practical thing is that it need be no larger than this for a horse and cow; and for a single animal it could naturally be somewhat smaller. The idea being to reduce the arrangements for keeping a horse and a cow to the simple, modest, compact terms of the small place where matters of space, upkeep and expense are fairly important. And the idea also being to make the keeping of animals as easy and convenient as possible, lessening the toil and increasing the entertainment, every opportunity is taken to further the facility of maintenance.



For instance, hay would be bought by the bale as required, and kept in a bin adjoining the stalls; likewise the bedding, of either straw, peat moss or sawdust. Water would be piped to the stalls and fed into a type of drinking basin which automatically keeps itself full. The stalls would be designed so that they could be given their daily cleaning with the minimum of effort and flushed out every so often with a hose. For the various feeds, there would be a four-part bin planned and placed for the greatest accessibility. Saddle, bridle and harness (if any), and all the leather-cleaning equipment, together with all the minutiae of the stable, which might otherwise get lost or gather dust, would be kept in a glass-doored cupboard. Other impedimenta of the stable, such as forks, brooms, brushes, would be arranged on hooks on the wall back of the stalls. In a little stable like this, properly equipped and arranged, the twice-daily operations of grooming, cleaning and milking can be accomplished ordinarily in thirty or forty minutes.

If the stable is correctly built and kept in order it can be placed as close to the house as a garden or garage. That means particularly giving strict attention to the drainage and ventilation, both easy matters to devise in advance but difficult to regulate as afterthoughts. One method of making the stall floors and providing for the drainage is shown in the drawing on page 74 [illegible] indicates. (Continued on page 75)



THE fact that the stable on a small estate becomes a sort of show-place should influence the owner to have regard for such simple decorative features as shown in the one above, part of the barn at left. Here every bit of equipment has a definite place and the whole room is so laid out that it may be kept neat and clean with minimum effort. Plan on page 78

THIS is the second article of a series on the various animals that are appropriate for the small country place. The first, in the April issue, generalized on the entire subject of animals for the country and gave suggestions for laying out a little farm group. With this article, Mr. Pratt begins discussing in detail individual animals, their housing and care



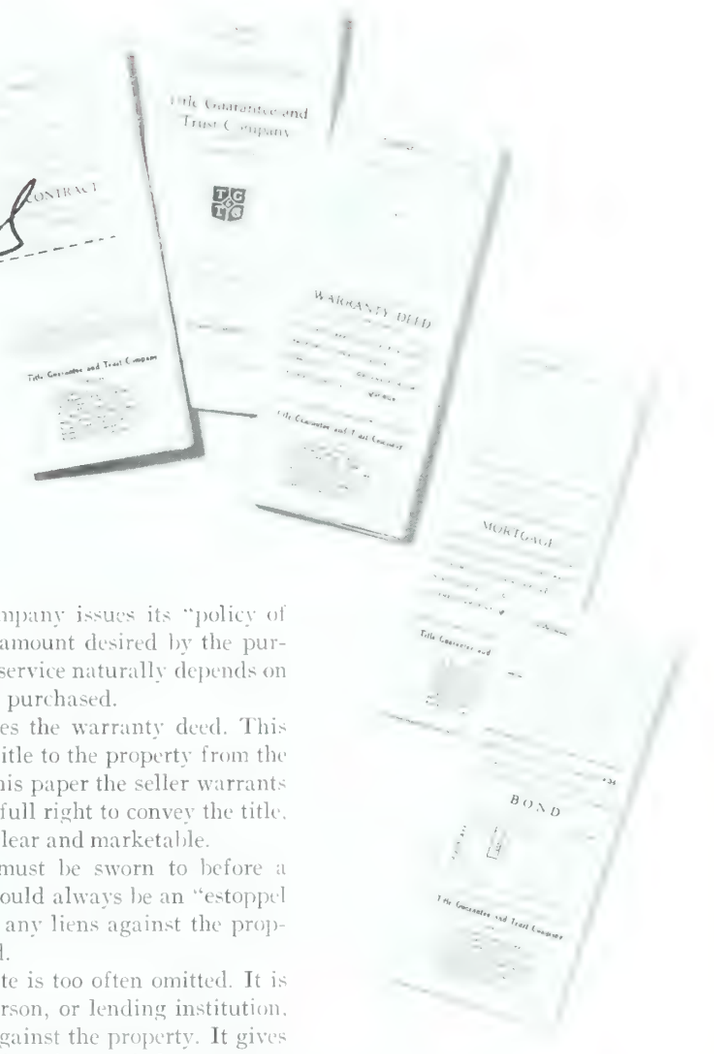


Florida turns to remodeling

At Point Pacific Mrs. N. G. Drane called in Howard Major, architect to [illegible] the appearance and arrangement of her house. On the outside, a covered entry of classic proportions and graceful lines was designed [illegible] to provide a roof with a balcony covered by extension of the roof, new fenestration and elimination of the dormer. A pleasant, covered terrace is [illegible] at the front of the house, and is glassed in living porch at the right side.

[illegible] changes have been made to modernize arrangements. Partitions [illegible] to open by elimination of the small bedroom and bath that were formerly on the first floor, and the kitchen and pantry brought into better relationship with each other and with the dining room. On the second floor, a third bathroom was added and one enclosed [illegible] was made essential for the two new small ones at the rear.

Signing the Papers



It is no longer difficult to insure oneself clear title to a desired piece of property. On this page we exhibit, for your guidance, the several instruments that should be in every home-owner's dossier.

First on the list, at the right, above, is the contract of sale. In this instrument will be found the terms of purchase and a description of the property.

In the majority of transactions for the purchase of property, it will be found that there is a lien against the property in the form of a mortgage. The condition of this mortgage, the time it has to run, the amount of it, the interest it bears and the name of the person or lending institution it is held by, should be clearly stated in the contract of sale.

The contract of sale, like the other papers on this page, must be signed by man and wife, whether they be purchasers or sellers. Otherwise they are invalid.

When the contract of sale has been read and approved by a lawyer, it is signed and a down payment, usually ten to fifteen per cent of the amount of the agreed purchase price, is paid by the purchaser to the seller. This down payment is contingent on the purchaser's ability to secure clear title to the property.

Insurance of clear title should be secured through a search of the title made by a title company. The "policy of title insurance" is the second on our list of papers above. It usually takes a title company a week or ten days to make the search.

The title company investigates the "title chain" for at least twenty years, to make sure that in that time there have been no defects in the papers which may have been signed to establish the ownership of this particular piece of property.

The company also looks for encroachments on the property: other property which actually encroaches on the property investigated; easements: public water mains, etc., which may run under the property and, by the terms of franchise, be subject to removal or repair at any time; restrictions: zoning ordinances, etc.; assessments: cost of improvements of land, in the form of sidewalks and paving, which may be assessed against the property; unpaid taxes are also investigated by the company.

If unpaid taxes or assessments are found, their amounts should be deducted from the terms of purchase. If there are any liens against the property, in the form of mortgages, etc., these should be revealed by the title search, if they have not already been stated in the contract of sale. If no defects are found in the title, the title company issues its "policy of title insurance" in any amount desired by the purchaser. The fee for this service naturally depends on the amount of insurance purchased.

Next on our list comes the warranty deed. This instrument conveys the title to the property from the seller to the buyer. By this paper the seller warrants to the buyer that he has full right to convey the title, and warrants it forever clear and marketable.

The warranty deed must be sworn to before a notary. With it, there should always be an "estoppel certificate", if there are any liens against the property which is being sold.

The estoppel certificate is too often omitted. It is a certificate from the person, or lending institution, who holds a mortgage against the property. It gives clear definition to this lien. Any verbal agreements and off-the-record alterations in the conditions of the mortgage must be stated in this certificate.

The next two papers on our list are the mortgage and the bond, or mortgage bond, which is merely a collateral note secured by the mortgage.

If there is a mortgage already on the property, and there usually is, it is not wise for the buyer to assume the mortgage and take over the bond. These should remain in the name of the seller of the property. In this way, in the case of foreclosure, the seller of the property is liable to the full amount of the property, not the buyer. The buyer merely contracts to pay the interest on the mortgage. He is not liable for the principal unless he assumes the bond.

In buying land, say a 100x100-foot lot for $5,000, the seller will usually ask the buyer for half cash and the remainder in the form of a mortgage. In this case, the buyer signs the mortgage and the bond in the amount of $2,500.

The last paper on our list is a fire insurance policy. The mortgagee, whether it be a bank or an individual, usually requires fire insurance in the amount of the mortgage. Such insurance is, of course, payable to the mortgagee and it is so stated in the mortgage. The mortgagor may, and usually does, take out more fire insurance in his own name.

(EDITOR'S NOTE: Inquiries about financing subjects will be answered by House & Garden's Home Financing Department. See page 65.)







A remodeled Connecticut house retains its fine old character

Although the exact date is unknown the type of construction proves this house at Sharon, Conn. to have been originally built late in the 18th Century. At that time it consisted only of what is now the kitchen wing. Somewhat later another house was moved down side and added on and still later a new wing was added directly behind the oldest unit. This was the house, as shown in the two smallest photographs on these pages, when the present owner commissioned Mr. R. C. Hunter, architect, to modernize it. It was definitely stipulated, however, that exterior changes should be held [illegible] the interesting story of the house should not be concealed. With what success this condition was met, and the house still keyed up to present-day living, the other photographs and floor plans clearly attest









THE view at the top of the opposite page shows the living room end of the house as remodeled; breaking into this is a photograph taken from about the same point before work began. The other view opposite shows the kitchen wing and the service entrance. Immediately above and at the right are "before and after" pictures of the bedroom wing. The entrance shown here opens to a hall that ends at a porch alongside the living room. As may be seen by the plans above, the huge two-story living room has been made the principal feature of the house. This is also used for dining. On the first floor is a large bedroom with private bath. The second floor is made up of four bedrooms and a bath. On this floor a balcony overlooks the living room. The exterior treatment has been kept simple and unaffected, as the character of the surroundings demands



SCHALL

Three centuries a mill

—now a country house

With an entry dated [illegible] Corot sees Ville-le-Clos, the Moulin [illegible] entrance of Mme. Helena Rubinstein. Three [illegible] recently has been transformed into an [illegible] country house open to modern comfort. Above [illegible] has been carefully left untouched, and the rustic bridge beneath which courses the original mill stream. At the right is the rear of the house showing the large [illegible] of the [illegible] mill stone [illegible] ancient [illegible] of [illegible] three [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible]



COMBINATION LIVING AND DINING ROOM



DINNER AT EIGHT IN THE MOULIN DE BREUIL



THREE-HUNDRED-YEAR-OLD BEAMS



REAR VIEW AND MILL POND

T

buildings on the site of this ancient mill. The dining table, which is built around the huge beams reaching to the two-story-

hawaiian
flower arrangements



IN THE eternal springtime-summer of Hawaii, flowers are loved with the intemperateness of the tropics. There *must* be flowers in the home. They are as vital to the whole as tables and chairs, and the arrangement of them becomes of paramount importance, meeting with intelligent appreciation as an expression of creative art.

Japanese servants fashion with deft fingers adaptations from their old homeland; mistresses vie with one another in creating conscious beauty from flowers of all sorts and kinds; and because it is the Polynesian way to adopt and assimilate all the grist that comes through its mill, the Islands have blended Occident and Orient into a subtle whole which is Hawaiian.

The homes, the settings into which the arrangements must blend harmoniously, are Occidental. Colonial American, Mediterranean and modern influences are strong. China and Japan add their quota of *objets d'art* and incidental furnishings, but Hawaii by reason of climate and atmosphere dictates the way of life. All is reflected in the flowers.

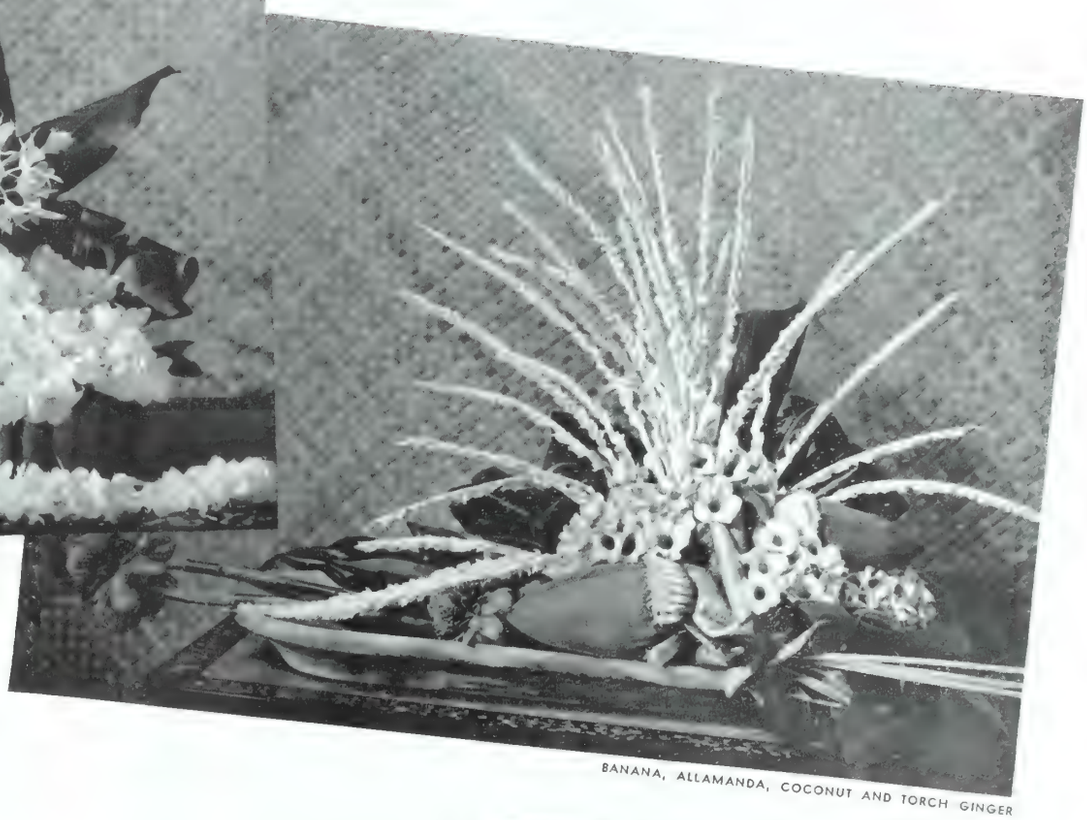
Already there are two distinct types or schools of flower arrangement. One, the more florid and voluptuous, is truly Polynesian in feeling—creating its effects with exotic flowers, seed pods, tropical fruits and foliage lavishly massed and highly colorful but nevertheless insistent on pleasing composition and line. In this type the "bouquet" massing and some of the crisp formality of the Colonial American blend with the linear patterning of Japan, but dominating both are tropical lavishness and color.

Large flowers, large bowls—often native calabashes of polished wood—and warm colors are the rule. Polynesians love





ER, HEDYCHIUM AND PLUMERIA



BANANA, ALLAMANDA, COCONUT AND TORCH GINGER

purples, reds and yellows. Yellow is their most festive color, sacred to Laka the patron goddess of the hula dancers. Foliage, especially the shining green leaves of the *ki* (*Cordyline terminalis*) and their cousins the red and variegated leafed Dracaenas, is almost inevitable. Highly colored ornamental Croton foliage is often incorporated into the arrangements with Ginger or Banana flowers and clusters of fragrant Plumeria or hibiscus. *Leis* of yellow Ginger blooms or even those of the regal gold Ilima may spill out to one side, or perhaps the pale wax-yellow spires of the young Coconut bud will add height and grace to the mass.

The second type is more adapted to the everyday, though arrangements of the florid school, using other colors and less exotic and smaller "garden" flowers in massed combinations are not infrequent and often very lovely. In the more restrained second type of arrangements the stress on linear beauty and composition is borrowed directly from the Orient by adapting the principles of the ancient flower art of Nippon to Americanized uses.

Mere imitations of Japanese flower arrangements are fortunately as sterile as imitations of anything else. Suitability—expressed in the appropriate choice of floral material for the season of the year, in the harmony of the flowers to the container, and in the relationship of the arrangement itself to the room in which it is to be placed—is the keynote of Ikebana. It is with this idea of suitability well in mind, and from a general understanding of the technique of the Japanese flower design, that the Second Hawaiian school of flower arrangement is developing its working base, modifying the strictly Oriental to blend with tropical flowers and settings.

The simplicity and style possible with these line dominant arrangements adapt them particularly to modern tastes and modern homes. They appeal especially to the true lover of flowers, for these arrangements may (*Continued on page 76*)



SCARLET BLOSSOMS OF WILIWILI

Travel—with the comforts of home



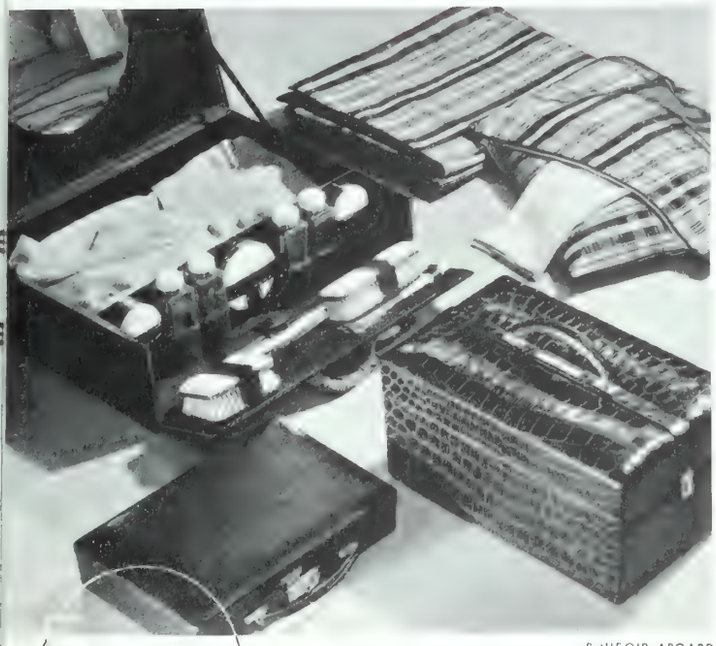
GENTLEMAN'S CHOICE

• Now a man may transfer the contents of closet and bureau to luggage built marvelously light and compact for plane and motor. Witness, left: Far corner, duffel bag: Saks-Fifth Avenue. Center row, front to back; Talon-fastened pigskin kit bag; flexible Touraider, opens flat for packing; Wheary Aviator case, of carabao rawhide (Malay water buffalo to you): all, Abercrombie & Fitch. Beyond these, Bryon & Bandy extensible week-end case, and Hartmann Bondstreeter; for longer trips, Hartmann rawhide steamer wardrobe trunk and capacious striped canvas Tourobe: all from Saks-Fifth Avenue

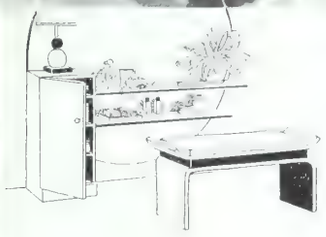
• Men's accessory luggage. Below, Hamley toilet kit, a classic: Abercrombie & Fitch. Book-box for your travelling library: Arthur Gilmore. Cowhide attaché case: Macy's. Black-and-white folding case for evening shirts, ties, collars and cuffs: Bournefield



EN ROUTE



BOUDOIR ABOARD









• When a lady travels, clothing and accessories slip neatly into place, just as they do in drawers and on shelves at home. Above, toiletries and little luxuries. Brown case with white fittings sensibly grouped in drop-front compartment, and alligator Victoria case for bottles and jars: Saks-Fifth Avenue. Black seal jewel case with suède-lined interior: Abercrombie & Fitch. Traveller's pillow, lightweight throw in matching plaid zipper case: Chez Vch

• A lady, travelling light, telescopes her wardrobe into luggage like that above, right. The brown and beige color scheme is attractive. Wheary rawhide shoe-hat case and Byrd cloth overnight bag: Abercrombie & Fitch. Brown tweed and leather suitcase: Altman. In the background, Wheary wardrobe hanger case of carabao: Abercrombie & Fitch

• For longer journeys, consider this smart luggage ensemble, all blue and gray. Oshkosh streamline wardrobe trunk of striped blue fabric; hat box and small suitcase of navy blue pin grain cowhide with inlay of ivory rawhide; all from Oshkosh Luggage Shop. For shore excursions, Hartmann gray rawhide hanger case: Saks-Fifth Avenue. For last-minute packing, a soft double-handle bag; Arthur Gilmore

NORELM

THE LONG AND SHORT OF TRAVEL

ACTIVITIES FOR GARDENERS IN JULY



FIRST WEEK

It is an excellent policy to keep [illegible] garden producing some kind of crop throughout the growing season; to let it lie idle for any length of time is wasteful and the production of weed [illegible]

SECOND WEEK

There can be little argument with the statement that the neatest way to tie Tomatoes and the egg producer of the budded quality fruit, is [illegible] one or two main stalks which are tied up to strong individual stakes. Some of the side branches on these stalks are entirely removed and others pinched back sufficiently to keep the whole plant rather pillar-like in shape. The net result is a comparative [illegible] Tomatoes which develop perfectly and practically eliminate waste through overcrowding or faulty ripening.

It is a common garden practice to soak large seeds in water for a few hours before sowing them in dry summer weather. This does encourage germination, but if the germinating seeds encounter powder-dry soil their new-found life will be of short duration. A far better plan is to soak the soil instead of the seed, preferably giving it a thorough drenching and then, after the water has penetrated deeply, to sow in the usual manner. To paraphrase a common saying, it isn't the heat it's the dryness that [illegible]

THIRD WEEK

Through most of the eastern states the past spring was decidedly dry, with the result that plant growth generally had a rather hard time of it. The weather was especially difficult for newly planted trees and shrubs which faced the double task of re-establishing their root [illegible] and making top growth at the same time. You were wise if you kept them well soaked with water, and you will be wiser still if you keep right on soaking them once a week all summer, unless we should run into a rainy [illegible]

Cantaloupes are generally looked upon as a difficult vegetable (or fruit) to grow, for they have a [illegible] of succumbing to a wilt disease just about the time the melons are beginning to attain some size. This wilt is transmitted to the vines by the small striped Cucumber beetle which feeds on the Cantaloupe stems. The remedy is periodical and very thorough spraying with a combined fungicide and insecticide, such as Bordeaux and arsenate of lead mixture. Also, keep the vines growing as strongly as possible, because a robust plant [illegible]

FOURTH WEEK

Red spiders are sometimes a serious pest on the small fruits and [illegible] especially in hot weather. They are very [illegible] mites, all but invisible to the naked eye, and their presence is rarely noticed until the needles begin to turn brown and die, for [illegible] trees. On [illegible] trees, dry sulphur may be dusted [illegible] but a spray, driven with some force, is more practical. Sometimes plain water sprayed on with good pressure [illegible]

Sowings of Beets and Carrots for a fall crop are timely now. Don't be deterred from making them, just because you may be surfeited with both these vegetables just now—depend upon it, fresh ones will be very welcome in the autumn. And speaking of fall crops, have you tried any of the ever bearing Strawberries? If not, plan to set out a few dozen pot grown plants when they come into the market about a month from now. If set out at that time they will be ready to fruit next summer and fall after standard varieties have long since stopped [illegible]

FIFTH WEEK

Moles [illegible] tremendous amount of nourishment and root [illegible] from the soil and, once they invade the flower border, are an unmitigated nuisance. Gardens which are within the range of such depredations can [illegible] a trench two feet deep and setting in it long sheets of sheet lead or copper as a barrier to the advance [illegible] expensive operation, but it does the work if no cracks are left in the [illegible] can enter and so get to the [illegible]

Proper [illegible] and [illegible] weather gets really dry, ordinary spraying is useless; nothing short of a slow running stream from an open hose nozzle will serve for individual trees and shrubs, though the better types of sprinklers and sprinkler systems are excellent for lawns and garden areas. With the hose, open the nozzle wide or remove it entirely, and regulate the flow at the faucet so that it is gentle and does not produce a violent flood. Then let it run for half [illegible] hour, depending on [illegible]

As the grapes approach maturity they may be attacked by wasps or birds which puncture the skin, apparently to get at the juice within. Ordinarily the damage done is not of great importance, but if you want really perfect clusters for a garden club show, for example, it will be well worth while to bag them. Special processed paper bags are made for this purpose and sold by the better class garden supply stores. You can get full instructions for use of these protective bags at the place where you buy them, or [illegible] superior grapes.



[illegible] like tearin' the biggest piece o' cloth in the hull world. Yep, ri- [illegible] Mebbe that's the [illegible]

Ogden Dee Livezey



Only a thought...



Only a word

...and the soup is perfect!

OVERHEARD in the ...er at the luncheon table: "Isn't ... soup simply delicious?"..."My ..., how *do* you manage it?"... ...n't blame me if I try to steal your ...e!"... Pleasing words, those ... ...cially since the soup gave you so ...e previous concern . . . a mere ...ight, an order to your grocer, and ... part of your luncheon, at least, ... dismissed from your mind.

...ou were serene because you knew ... had really summoned the world's ...ster soup-chefs to start your party ... Often had you depended on ...npbell's to give that unmistakable ...ch of distinction . . . and they ... er failed you.

...o the little shower of compliments ... your Asparagus Soup—Campbell's ...ing—is just what you expected . . . ...l deserved, too . . . for nothing ...ld possibly be daintier or more ...ractive than this purée of asparagus ...culence enriched with choicest ...amery butter, seasoned to the ...te's delight. Served as Cream of ...paragus (with milk added), it wins ...erybody's praises!



Campbell's Asparagus Soup

LOOK FOR THE RED-AND-WHITE LABEL

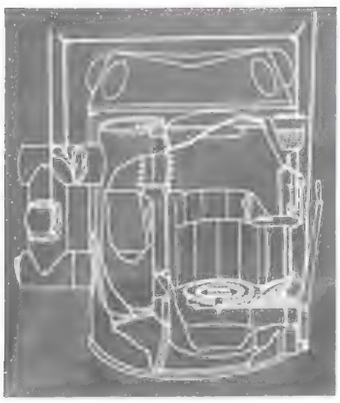




21 kinds to choose from . . . Asparagus, Bean, Beef, Bouillon, Celery, Chicken, Chicken-Gumbo, Clam Chowder, Consommé, Julienne, Mock Turtle, Mulligatawny, Mushroom (Cream of), Mutton, Noodle with chicken, Ox Tail, Pea, Pepper Pot, Printanier, Tomato, Vegetable, Vegetable-Beef

What to know about heating units

(Continued from page 11)



should be considered. It is poor economy to waste fuel, and getting it at the

take up that heat and to transfer it

late or adjust the amount of fuel and

with the boiler and controls, and with

Recently improved boiler and furnace designs take advantage of every prin-

heated, or of steel tubes which conduct

boilers the tubes are vertical, in others horizontal, depending largely on the

new sectional boilers surround the re- ber or "fire-pot", and the sections are cast with fins and corrugations which

Within limits, the boiler that has the largest amount of properly located heat- most economical or efficient. The same

be transfomed into steam. Most mod- tank. Some boilers contain enough such

can get into the circulated air. The

air than the older types. This is largely faced humidifiers. In some of the newer sure the cleanliness of the air delivered. forced air circulation by means of fans, mounted so as to be noiseless. Blowers

Probably the greatest economy in the and time controls. The thermostatic control conserves fuel by adjusting the perature required in the rooms. Ther- the damper opening-and-closing mech- anism. The time control, operating with saving fuel by allowing lower tempera- ture at night, but supplying more heat

Convenience. The positive automat- operate according to the room temper- ing to the firing of the boiler automatically, of course.

being conveyed from the fire pot di- rect to the boiler or furnace. There is

the automatic ash-removal feature.

The use of magazine type boilers is

Appearance is a matter of convenience, too. The basement heating unit is so attractive in design, material and color that it has made possible the recreation room which now takes the place of the dirt-collecting, blush-provoking coal bin of a few years ago. Modern fuels have made space for living out of the old space-for-fuel-and-ashes. The heating unit is a joy to behold in its insulated jacket of clean enamel and bright metal, with its few well-placed gauges and control units.

Safety. And the heart of the heating plant is as safe as it is economical, convenient and attractive. Rigid standards of materials, of workmanship (or "machineship", to coin a more descriptive word), and of automatic safety controls insure positive safe operation at all times. Today the manufacturer is glad to have you insist on absolute safety even in the remote possibility of the failure of the fuel supply, or the ignition, or the water level in the boiler, or excessive pressure in the boiler or excessive temperature in the furnace. He has provided positive safety control devices which either correct the cause of the difficulty or stop the entire operation before there is any danger. Such devices actually check up on each other. For instance, the automatic water-feed of the boiler will keep the water at the proper level at all times, but if it should cease to operate because of a broken water main, the low-water cut-off will stop the burner operation, and no damage can be done.

Durability. Of equal importance is the length of time you can expect efficient operation, in other words, durability. That again is a matter of correct engineering design, quality materials, and "machineship", plus careful installation. All of the best-known makes may be relied on to give full service over a long period of years with a minimum of care or servicing. Every machine of any kind, however, needs periodic checking and occasional adjustment to keep it working at its best. It is well, therefore, to select equipment backed by reliable companies. You will then be assured of a truly economical, convenient, safe and durable heating plant, one you can set and forget.

Spices to sharpen dull appetites

(Continued from page 30)

really mix, and you will never taste the real thing. But on to the *bouillabaisse*.

chopped into one inch chunks, set the

stove, and brown 2 large onions, chopped fine, and 3 cloves of crushed garlic in it. Peel 2 tomatoes and cut them, and add to the onions

minutes, add

quite prescribed. The pieces of fish are removed from the pot and served on

bouillon which has been strained, and

sprinkled with grated Parmesan cheese. The fish is either eaten along with the soup or after as you choose. Warning! Use the pinch of saffron as directed. It

and stimulating, a little goes a long

taste of everything else in the pot.

nothing of the fragrance and freshness of the home-made variety over the and tang have had plenty of opportunity to life on the shelf add up, to go to the grocer's and druggist's, assembling the various ingredients and mixing them at home with the sensation of hocus- chemist, making the operation so much

either with chicken, mutton, beef, or

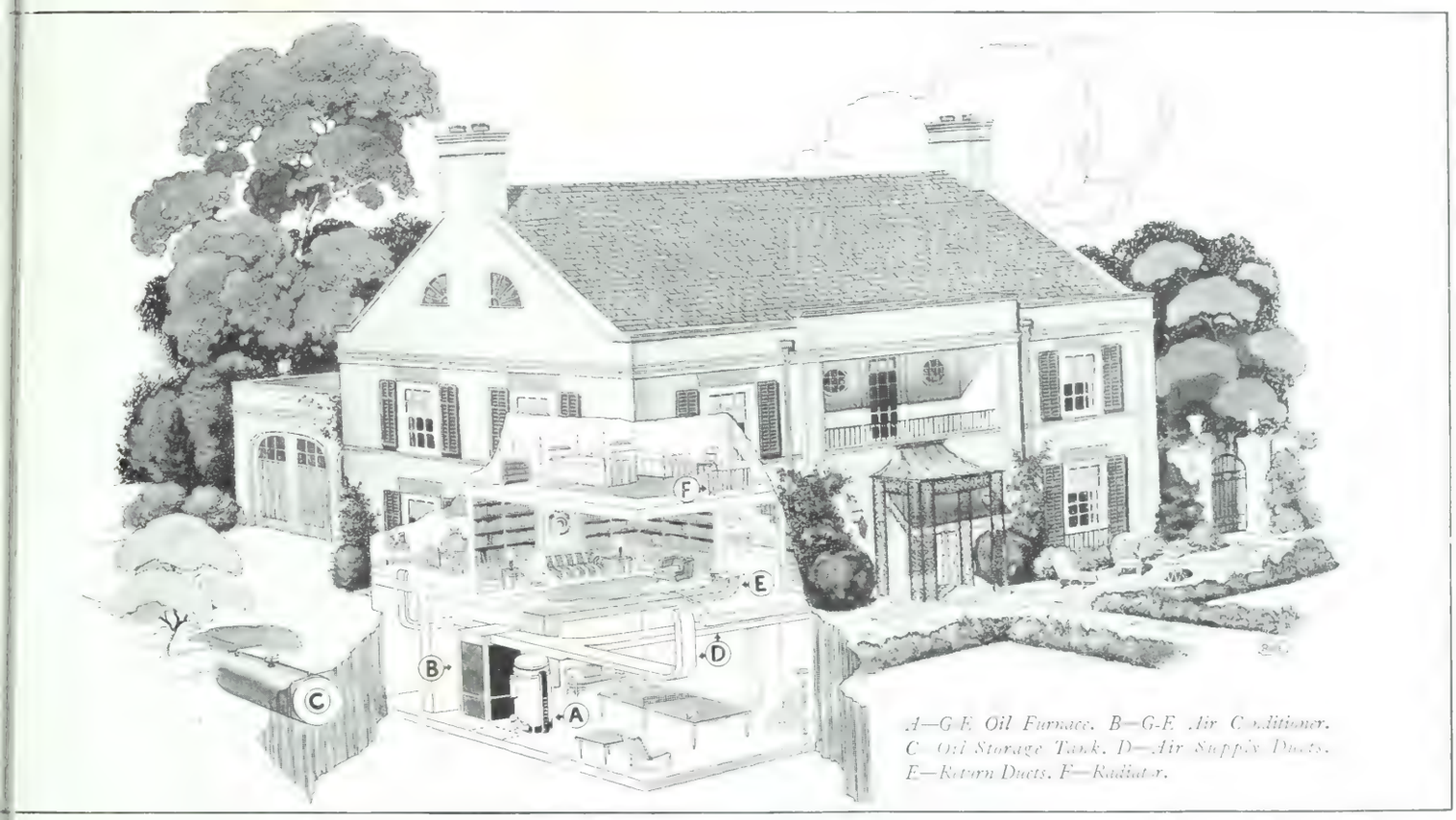
of the true curry fancier, but each spice,

to help you make the proportions together with the hints on how to keep healthy

To make a chicken curry with rice

G-E AIR CONDITIONING IS SO FLEXIBLE

you can do wonders even with an old house



One way of modernizing an old house with G-E Air Conditioning. Notice that ducts supply the ground floor, while the upper floors retain the radiators of the existing heating system.

IT IS perfectly possible to modernize a well-built old home with General Electric Air Conditioning. The cost is inconsiderable, compared with the comfort-and-health benefits and the added salability. Examples:

1. If you have steam or hot water heat, you can air condition the entire first floor by simply removing the downstairs radiators and installing distributing ducts in the basement. Upstairs rooms continue to be heated by existing radiators. And as humidity tends to equalize itself upstairs and down, all the rooms will be made more livable by the humidity control of the air conditioning system.

2. If you have warm-air heat, in many cases existing ducts can be used throughout the house.

3. You can air condition, for winter, summer or year-round, a single room (or as many rooms as you please) without any ducts at all. This is accomplished by G-E air conditioning units which look like attractive furniture cabinets.

To determine how your house should be air conditioned, call in specialists. Specialists in your vicinity are the local General Electric Air Conditioning dealer and his staff of G-E-trained men. You can rely upon what they tell you and what they do, just as you rely on the General Electric name as assurance of quality. They will survey your home and submit recommendations and estimates, without cost or obligation to you.

If you are building or remodeling —complete, all-year G-E Air Conditioning for all rooms can be built in as a duct system, at a cost comparable with that of a good automatic vapor heating system. The flexibility of G-E equipment enables it to fit any architectural design. G-E specialists will be glad to work with your architect, beginning with the preliminary planning.



SEND FOR LATEST AIR CONDITIONING INFORMATION

It is readably concentrated in our new book, "The Home With Air Conditioning Stays Modern." Practical, authoritative, fully illustrated. Mail the coupon [illegible] for your free copy.

GENERAL ELECTRIC CO., [illegible] Dept. [illegible], Schenectady, New York

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Name .....

Street Address .....

City ..... State .....

GENERAL ELECTRIC AIR CONDITIONING

Six experts design our ideal house

CONTINUED FROM PAGE 251

[illegible]

[illegible] house will be kept as simple as possible. [illegible] brick, wood and plaster. A single feature—probably the doorway—will be enriched, but not overdone.

The interior spaces will be shut off from each other with doors. This state- [illegible] I have seen houses in which the staircase sprawled into the living room, from which the dining room yawned through a golden oak (veneer) Tudor archway. I shall have an open fireplace in the living room. I wish I could afford one in the dining room as well, and [illegible] ing the floors and partitions against [illegible] make large scale cardboard models of the room until it satisfies me.

I am faced with a choice from the bewildering array of mechanical contrivances now on the market, that are not only a godsend to the housewife, but an anchor to windward for the possible eventuality of resale. The cur- [illegible] coming truer every day.

With all the fabulous recent progress in mechanization, the convenience and delight of the human being are some- [illegible] are stream-lined—but the human body still has elbows and knees and feet, so that it has to writhe its way in and out of the car and take off its hat while inside. The modern bathroom is a marvel of compactness; but be sure to leave room to brush one's teeth with a good follow-through. And select a bathtub that is not too coffin-like, cramped, and set so low it is uncomfortable to

[illegible]

In comparison with the [illegible] naked electric

[illegible]

and my delight in looking at an open

[illegible] I've been arrested. I prefer to look

[illegible] I WOULD CONSTRUCT

If I were to build a small house for myself I should first try to formulate a few general principles to follow, in going about this important personal affair. The main considerations would [illegible]

The design of my house must depend for its effect on good proportion and mass and avoid gewgaws and prettifying gadgets. The house must be set on the lot to blend with the landscape, and not appear as though dropped by a tornado.

The cost must be low because my budget is limited and the house, representing as it does a considerable part of my assets, must be as good an investment as I can manage.

Structurally the house must be sound, for that is the basis of good workmanship.

Maintenance costs must be carefully considered and materials chosen which will result in low upkeep.

Materials and processes must be used for inherent qualities, not because they imitate other materials. Fake effects must be avoided so it will not be said—"Another builder's house".

[illegible] THE ARCHITECT

To obtain my first result I should choose an architect who has shown he has the qualities of a real designer and enough common sense to obtain the other results I want. I should go to him with all the data possible, size of rooms, requirements of my family, general idea of style of house and other information which will help him to design a house that will reflect something of my personality. At the same time I should not stifle him with too rigid requirements because I want to get his own creative ideas and suggestions. A visit at this time to some of the modern house displays would be worth while, for I might adapt some of these new developments to my own problem, even though I feel I should be more comfortable in a traditional small house, built for my own needs [illegible] sonality. In considering materials and effects, I should ask myself—"Are they [illegible] good reason for being there, or are they superficial and deceptive?"

While the sketches were in preparation, I would check up the cubic contents of my house several times, and if the result showed that I was exceeding my budget I should at once cut

The sketches having been approved, my next concern would be the specifications, to make sure that the features my experience has taught me are important will be properly covered. Men- [illegible] convenient sequence and as I check over the items to be used in its construction, I select those which experience has taught me are wholly satis- [illegible] readers of House & Garden. It is, of course, impossible for me to [illegible] use [illegible] in a small house and it [illegible]

gestions. A great part of the fun of building a house is the selection of material. Every house builder should be his own judge and jury in this matter.

The foundations, at least those enclosing the cellar, should be of poured concrete unless the ground is porous and the topography of the lot such that tile drains around the foundation footings could be arranged to discharge at grade level. In that case I might use cement block or stone, well covered with waterproof cement plaster on the outside. At least 4" of cinders would be placed under the cellar floor to help keep the basement dry.

Termite protection must be provided for the wooden structural members of the house. The termite menace is countrywide. The foundation and super-structure must be designed—and the earth around the house so graded—that the earth touches only masonry walls, not the wood framing. A thin copper sheet turned down on the sides should be placed under the wood sills as a further protection against termites.

The exterior materials of my house would be decided by the architectural design, but if I chose masonry walls I should use brick veneer or stone veneer on a sheathed wooden frame—rather than solid masonry. This method is less expensive, provides more room for insulation and makes more impervious walls. If I chose stucco I should give it a base of galvanized metal lath, again on a wooden framework. Whatever material is used for [illegible] I should be sure that the building paper is adequate. Cheap building paper is a poor economy.

Roofing is such an important part of the house, both for keeping out the rain, and for making the house a thing of beauty, that I should find it hard to choose from the many splendid materials which are now manufactured. I should remember, however, that the roof must not cost more in proportion than the rest of the house.

[illegible]

My windows would be of steel if the design called for casements, for in spite of their faults they have saved maintenance and adjustments since [illegible] construction. If the style of house calls for double hung windows I should feel they were quite adequate if weather-stripped. Copper flashings over the windows would be included and in most cases I should have copper pans placed underneath the sills, both for my peace of mind and my reputation as a builder. I should use copper for the gutters and leaders and if possible have hanging gutters rather than built-in gutters or [illegible]

The house is now enclosed and I may consider the interior. Of course the plumbing, heating and electrical [illegible] of which more later, and the plastering must soon start. Plaster on metal lath, I feel, will amply repay the slight additional cost, and I must avoid unsightly cracks. Of course there may be [illegible] metal lath will avoid most of them.

Shall I use tile in my bathrooms, [illegible] other materials? Tile on the floors, I think, although some other materia [illegible] are easier to walk on. But the harsh- [illegible] ness can be compensated for by my [illegible] expensive scatter rugs. As for walls [illegible] would select some material which [illegible] beauty and gives a reasonably steam- [illegible] proof and waterproof surface.

The interior woodwork would [illegible] kept as simple as possible. I might us [illegible] a good stock trim if the architect wi [illegible] agree, but I shall make sure that m [illegible] woodworking mill runs it through th [illegible] sander several times or hand san [illegible] papers it thoroughly. I shall even pa [illegible] a premium to have this done and in [illegible] sure a perfect surface for the painter [illegible] I shall remember that real paneling i [illegible] expensive and if I wish to keep th [illegible] cost of my small house low, I shall tr [illegible] not to use too much of it.

[illegible] PLUMBING

The mechanical features of the house [illegible] will probably cause me some research, [illegible] because the developments have co [illegible] so fast in the last few years that i [illegible] behooves even me, a builder to in- [illegible] vestigate them thoroughly. A visit t [illegible] the display room of plumbing manu- [illegible] facturers will put me in touch with the [illegible] latest designs. In the community whe [illegible] I build [illegible] rigid plumbing cod [illegible] is in effect, but were it not, I shoul [illegible] insist on and make sure that th [illegible] plumber followed it. Water pipes would [illegible] be brass and sizes of supply pipes gen- [illegible] erous.

Heating is a large subject but among other things I should certainly investigate air-conditioned heat. Many of my clients have installed this system and very often the cost is low for a small house. Insulation would be considered along with heating.

Domestic hot water supply is a real factor today and a careful study of operating cost versus initial cost should be made to effect a choice of fuel and equipment. Insulation on heating and hot water pipes would be provided, without quibbling. It is difficult to establish savings here but uncovered pipes are certainly inefficient. There has recently been developed a small size, polished copper tubing that has a remarkably low heat loss.

The painting specification would insist on the use of one or two long-established paint products because I have never seen a good painting [illegible] without the use of the best materi- [illegible]

The project is now ready for a fi [illegible] estimate and I should prepare this including bids from my sub-contractors. A detailed list of items which could possibly be omitted from the house, as well as the cost of my pet luxuries and special gadgets, would be prepared. A careful study would be made of these items and some of them I should find would not be justified by the cost. These would be ruthlessly taken out of the plans and specifications, but I should be careful to retain those things which would save refurnishing costs and recurring expenses.

If I were to build a house for my- [illegible] working up of plans and specifications, I should take into consideration the [illegible]

HOME FINANCING

EX-PRESIDENT HOOVER once compared the difficulties of home financing to the labors of concluding a treaty between governments. To assist our readers, and to keep them informed of conditions in the home financing field, House & Garden, in this monthly department, offers you the advisory services of a widely experienced home financing authority. Address inquiries to Home Financing Counsel.

...ed a mortgage to help finance the ... Please give me information about ...deral Savings and Loan Associa... mortgages. —R. M. S.

...Federal Savings and Loan Associa...is a local, mutual, privately man... thrift association. Its lending ...ions are limited to within 50 ... of its home office. The local na... f these institutions is one of their ...st safety factors. Loans are lim...o $20,000 on one property ... up to a four family house—and ...st mortgages, not to exceed 60% ... total appraised value of the land ...uilding comprising the home. The ...ages run for terms of from 5 to ...ars and bear interest at 6% per ...n. Monthly payments on account ...incipal and accrued interest are ...ed. For a 5-year loan, these ...ly payments are approximately ...4 for each $1,000 of the mortgage ...est and principal) and for the ... term mortgages, the payments ...pproximately $8 per month for ... $1,000 of principal of the mort...(interest and principal). Borrower ... furnish satisfactory evidence of ...rning capacity sufficient to permit ...nthly payments, and fire insurance ...ing the mortgage in full is re...d, the premium being paid by the ...ower. The United States Govern... is a stockholder in these compan...nd supervises the conduct of their ...s.

...e that is priced at $10,500. If I ... is the difference between that ...unt and the total cost of $10,500, ...amount for which I must obtain a ...tgage? —R. A. L.

After you have selected your home ... have agreed with the seller on the ... you are to pay for the property, ... then enter into a "contract of sale" ... the seller and make a down pay...t on account of the purchase price, ...lly 10%, at the time this contract ...gned. This contract of sale specifies ... manner in which the $10,500 is to ... paid. One can usually obtain on ...tgage up to 50% of the price paid ... the property, so that the remaining ...% (in this case $5,250) must be paid ...cash. If you pay $1,000 as a down ...ment on signing the contract of sale, ... will then have $4,500 more to pay ... cash when you receive your deed to ... property.

I am planning to build a 6-room ...use on a fair sized plot of ground. ... much capital do I need for such ... investment? —M. H.

A. You would require approximately $7,500 to build a 6-room brick veneer house and about $6,500 to $7,000 for a 6-room frame house. You should have in hand at least one-half the cost of the proposed house and land before you start to build, since to be conservative you should not count on obtaining a mortgage for more than 50% of the total. If you do not employ an architect, arrange with your builder to construct your house at an agreed total cost, you to pay him at the end of each month, as the building progresses, for the work done during that month, he to pay the bills for material and to exhibit to you the receipted bills for such material.

Q. *I ... just ... on F. H. A. mortgage. If I fail to meet a current in...ment, what happens? Do I lose ... home?* —I. ...

A. If you find yourself unable to meet a current monthly installment on your mortgage, go to the F. H. A. office where you originally obtained your loan and explain your situation fully to them. You will find that the F.H.A. is sympathetic with home owners who have a request that has merit, and will usually let you pay your interest and defer the payment on account of principal of the mortgage until you are better able to meet it.

Q. *I ... home. Could you tell me how to go about arranging it?* —I. K. J.

A. Your local savings bank usually has funds available for investment in first mortgage loans on homes. Ask to see the officer in charge of mortgage loans and explain your needs to him, giving him as complete a description of your home and the size of your property as you are able to do. He will tell you at once whether or not the bank will consider your request. If they consider it, their loan committee will inspect your property and advise you the amount of first mortgage loan, if any, they will grant you. In the event they are unable to make the loan you need, you should then apply to one of the larger Life Insurance Companies, preferably the one in which you are insured. Such applications may be made at the local office, which will transmit your application to the main office where all applications for mortgage loans are handled. If you are unable to obtain the relief you require from this source, go to your bank and ask them to recommend a real estate broker, as such brokers are often in touch with private funds and other sources of mortgage money and are often able to arrange loans that banks and other institutions will not consider.



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RUTH CHATTERTON *writes:* "Mar... Wilson's Charm is a ... to ..."

MARY PICKFORD ... with ... of ... ...

Six experts design our ideal house

FROM PAGE 64

January. Then contractors and sub-

builder to build in winter and, by taking the proper precautions, produce a house as good as one built in the summer. It may take a little longer but

If I were to build a house for my-

builder, one I had confidence in, and my sub-contractors would be chosen for their skill, as well as for their low estimates. I should like to feel that all who worked on my job would make some profit, because the workman is worthy of his hire, and a man must have some incentive if he is to produce

something for nothing, but I am sure that if I have the coöperation of the architect, and treat the workmen with

in a small house for a reasonable sum.

If I were building a small house I'd concentrate on space.

The reason why the designing of a small house is a good job for a good architect is just this factor of space re-

by unbroken wall spaces, but the swing of the doors make it very difficult to

Although it is sometimes necessary to combine the living room and dining room in a small house I, personally, should much prefer not to do it. Even though it means that the dining room will be of very modest proportions.

Naturally, I think it is of real im-

decorator at the time when the planning of the house is begun. Just as an architect can save you money in drawing up efficient, economical plans, so a decorator, if called in at the very outset, can work with you and the architect in the successful planning of the house. The decorator

you have nothing to furnish it with—and no money left in the treasury.

The decorator, working with the architect, will draw up your furniture

furniture on floor plans is, to my mind, of first importance. It enables you to budget your buying, and in building a small house today I know of no bet-

But before we get on to the furnishing of the small house, let us consider further the various details to be studied

First of all I should like to call to your attention the matter of built in furniture. I do not mean the modernist habit of attaching furniture to the walls of the room. Nor the "space-saving" tricks, so popular in the apartment-house era that ended in 1929.

The kind of built in furniture I

and tempers. It is mostly closet furniture: chests of drawers and cupboards that can be tucked into unused closet spaces. Or it might be a low cupboard built into the space under a dormer.

This sort of building-in relieves one of the necessity of having bulky pieces of furniture—for storage of clothing, etc.—cluttering up the limited room space in a small house.

Corner cupboards, built into the dining room for china, linen and silver, are particularly useful. I do not think that the furniture in a small dining room should consist of more than a table, chairs and one serving piece (or a matched pair). Hanging shelves may be bought for walls, to add bits of color by the use of a bric-à-brac in them.

If you wish to build in a liquor closet, as so many are doing today, please be sure that you put it near the service portion of the house. I suggest a closet in the living room adjacent to the dining room or kitchen.

I should not have a sun room in my small house. I do not understand the purpose of the ordinary sun room, as one sees it tacked onto the end of the living room of a small house. It cuts the light off from the living room. It is impossible to get cool air into it in the summertime. I much prefer an open porch, suitably screened.

A basement, simply furnished, where

useful bit of space in a small house. Another good idea, I think, is a study in the basement which can be turned into a guest room for an overnight

If there were children in the family, I should also give serious consideration to an attic for my house. This would be left unfinished when the house was built and developed later into two rooms and a bath when the

In the actual furnishing of the house, I repeat, plan a budget you become and stick to it. If y starting from scratch, plan to spend between a quarter third of the cost of the house decoration and furnishing.

When you are sketching on floor plans, discuss them with orator. Have your decorator mak drawings of the furniture on the plans. There will be only charge for this service, even i don't buy any new decoration mediately. If you do buy at the time, very few decorators would you anything for this service.

In buying furniture accordi your budget plan stamp on every room in the house if you must, t the final splurge on the li for your living room.

A living room should first of comfortable. It should not only lived-in, it should *be* lived in. especially, there should be some small but comfortable chairs that be moved easily into the va groupings for conversation that living room should make possible.

There also should be plenty of tables for cups, glasses and cigar the bigger tables for lamps, b vases of flowers and other ornam

A plain floor is very becoming both fabrics and furniture—show wood and line and the patterns in terials. For that reason I would plain carpeting. If you play up floor, you must play down the fu ture and vice versa.

I prefer to have the walls of a li room painted, using wall paper i living room only as a decorative pa ing if desired; in this way it does

(Continued on page 69)

Spices to sharpen dull appetites

FROM PAGE 66

never tasted a curry, fry 2 small, sliced onions and a clove of crushed garlic to a nice brown in 4 ounces of butter in a saucepan. Add a half tablespoon of curry powder, salt to taste and stir. Then add a half pound of quartered tomatoes, a bit of powdered ginger, a tea-cup of warm water and make a gravy. The roasting chicken, cut up into large pieces, is put in the gravy to simmer. Another tea-cup of water, or more if necessary, is added and the chicken allowed to cook until tender. The cleaned, dried rice is added when the chicken is about half finished. And that's chicken curry.

Chili powder, the ground-up pulp of

means unfamiliar to those who know their Texas, Southern California, and border states. Although its popularity in the East is gradually spreading, most of the restaurants now serving it are, unfortunately, in the Coffee Pot class, dispensing the meat and beans, so hot that the ladle might, indeed, have been Lucifer's fiery tail.

But a working acquaintance with its uses will show it to be mild or sizzling, as you prefer, and if you can take it on the palate you may indulge in an orgy of chili without any harm to yourself or the other ingredients in the pot, for unlike saffron it does not kill the flavor of all it comes in contact with. However, remind yourself now and then, that is, if you have to watch

the longer it cooks the spicier the

tricks of acting up. But it can prove

such delicious use such as curry,

recipes can be used indiscriminately. Chili not to does much to add color and flavor to such widely differing

ads, and gravies for rather bland meats.

To prepare this meat in the real Mexican way, you will need a high pot

will reward you with dividends of flavor if it is a good grade of granite ware. Heat in this pot one tablespoon of lard, and add a small onion chopped. When the onion is half done (yellow), add a pound of beef, cut in half-inch squares, with which salt and an ounce of chopped tallow have been mixed. Stir this well until the meat is separated and white, then let parboil with the cover off over a rather hot fire, stirring frequently until the juice is boiled down. When it starts to fry, add three-quarters of a pint of hot water, one and a half tablespoons of chili powder and a button or two of chopped garlic. Stir well and let simmer until the meat is tender. Mexican beans, red like our kidney beans but with quite a different flavor, make a heavenly duet with this meat.

Paprika, on which Hungarian cooking leans so heavily, and the spice which lends such distinction to the Magyar goulash, of which there are hundreds of kinds, is, like chili, a red

action from it as salt is from pepp

It is a rich deep red, quite sweet

mellow, and not even as strong as

common varieties of white and bl

pepper, so that a little overmuch

the pot needn't worry you into spas

of fear for the lining of your stoma

Originally intended as a sort of

view of the very interesting possibili

for adding more color, glamor

flavor to our food with the mu

neglected red lesser known spices,

accumulation of words and recipes

strangely blossomed out as a dissert

tion on stew miserable and despis

word that it is, only for the sins th

have been committed in its name. D

you notice that each of these famo

dishes is really nothing more than

stew? True enough, they are especia

distinctive combinations, decidedly fi

tasty in preparation, exquisite

to taste on the palate and

aromatic on the table, yet not one i

gredient in any of these recipes touch

the flame directly, but on the

made behind oven doors, and all

these widely appreciated dishes

cook down to just the

and tenderness of the stew

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Six experts design our ideal house

CONTINUED FROM PAGE 6

h the decorative fabrics

ty of lamps arranged convenient near the chairs that will be used ding and working are a necessity e family room. Six lamps are right for the average family.

ht should be soft and clear, so hite shades on the lamps. Never indirect lighting for living room. t suitable because it is not practjust doesn't give enough light. est use of indirect lighting is for and then in combination with r lighting.

een eye must be focused as to e of both color and design.

modern notes for highlights—as in fabrics for texture, in accies and in lamps.

DA NILLER HANN, DOMESTIC SCIE EXPERT:

spite of the invasion of other in-s, a woman's biggest job in the is still to manage the commissary. se of this she naturally turns to the kitchen in planning the dual rooms of her house.

s important room should be so l that the maid's, or mistress's from the kitchen to the front the phone or basement will not long. The most efficient kitchens sually oblong in shape. However, floor area is kept down to the mum for the necessary equipment will be no waste space and useless steps. It has been satisfactorily nstrated by authorities that the should be placed somewhere be- the refrigerator and stove. Some n prefer to have their sinks l to the right of the window be- the best light for the eyes does from the left. Others prefer to them directly under the window, view is attractive or there are en to be watched.

ere should be ample work space accessible to sink, stove and reator. A double drainboard or er space on either side of the and working surface at the are essential in a well-planned cn.

ow let us turn our attention to cupboards. In modern kitchens is a space for everything in a cular place, located exactly where to be used, which means that will be cupboard spaces above below work surfaces. The most factory cupboards have shelves adble to various heights, and drawers different depths and widths, deling on the particular thing to be d. The kitchen silver and cutlery ire only a shallow drawer while inen calls for deeper ones.

he top part of the cupboards, re things that are not used very n are stored, may be closed by nary doors; but for the space her down, within the average per-s reach, it would be preferable to doors that slide out of sight—ilar to the tambour top of a roll-desk or commercial kitchen cabi- This eliminates bumped heads the repetitive opening and closing loors.

t is a great convenience and "maider" to have vegetable bins built at close to the sink for keeping small amounts of vegetables used frequently. The bins may have adjustable partitions to accommodate different quantities and kinds of vegetables. With the paring knives near at hand in the cutlery drawer many steps are saved in the ever-recurring process of preparing the vegetables.

An example of well-planned storage space is the "pot cupboard" built next to the stove. Hooks are placed high on the inside walls for hanging frying pans, saucepans, roasters and double-boilers. A little lower there is a wide shelf with vertical partitions. These compartments are handy for muffin tins, pie tins and other semi-flat utensils and eliminate the need for fishing under other utensils to find the one you want. There is a drawer at the bottom of the cupboard for heavier equipment. The unique feature of this drawer is the cover that can be pulled out with the drawer to serve as a handy place to step when reaching for the pans at the top of the cupboard. This s— idea could very well be carried out in all tall cupboards having drawers at the bottom. On the door of this cupboard are hooks for hanging cooking forks, stirring spoons, pot holders, pancake turners and also a rack for holding pot covers. In fact this cupboard should hold all utensils used at the stove.

All work cupboards should provide toe space for comfortable standing by means of a groove about two inches deep built along the base of the cupboard. The top of work surfaces should have an overhang of about an inch to prevent spills from trickling down the front of the cabinet.

Some homemakers find it helpful to have a small table with large rubber rollers that can be moved about to be used as needed at the various work centers. If one is used, space for it must be anticipated in planning the new kitchen.

The breakfast nook is a usual feature of the modern small home. Its development is of particular advantage in these days of small families. Its usefulness may be extended to include service for the in-between snack and as a buffet space for the salads, hors d'oeuvres and desserts prepared beforehand. An additional storage space may be provided here for the occasionally used large platter and service plate by building a suitable rack at a convenient height.

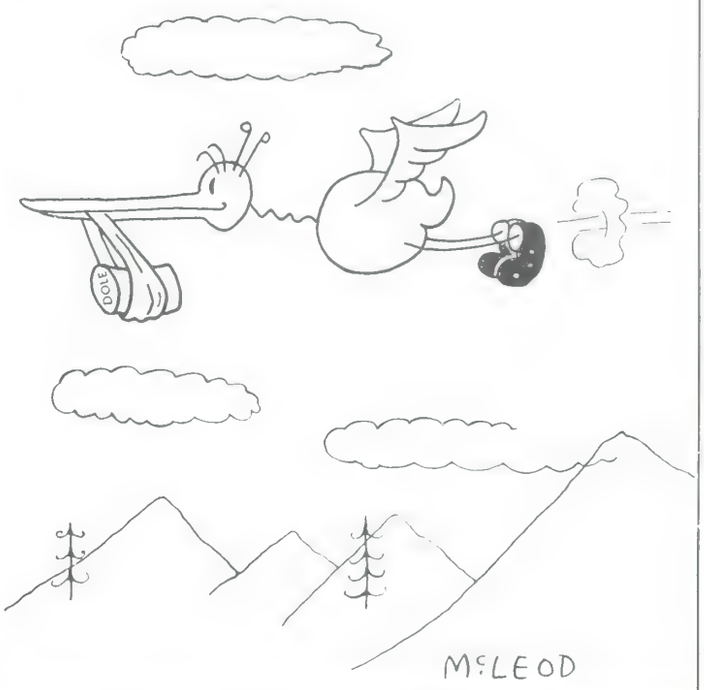
There must be a cleaning closet somewhere near but preferably not right in the kitchen. This closet should be big enough to hold the vacuum cleaner and waxer as well as the usual cleaning equipment.

There is not space to talk about floors here—there is too much to be said, but remember they should be covered with a material that can be cleaned easily and that is comfortable to stand on. Rounded corners at the baseboard eliminate dust collecting crevices.

A package receiver on the outside wall, having an inside door that can be securely locked facilitates deliveries considerably and outside meter boxes provide increased privacy. Also a good addition to any kitchen is an electric fan, built-in, to carry off the cooking

(Continued on page 70)

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in order. Most houses have a coat closet downstairs, but very often it is too small. It should be of good size for the family using the house. An ample coat closet should be provided.

should have two closets, especially if two people are using the room. Shallow long closets are handiest if the opening is large enough to permit all the clothes to be seen at once and easily reached. Shelves are necessary at the top for hats, and there should be a tier of shelves along the sides

There should be a good-sized conveniently located linen closet. A nice distribution of space for this closet is at the top of the space able trays and three drawers at the bottom. At about thirty or forty inches ing shelf that pulls out. Here again it cupboard if toe space is provided. Small cupboards are handy in the bathrooms for towels, wash cloths, soap and toilet paper. They are, of course, less obtrusive and more attractive if set back in the wall. Also in the bathroom there should be either a laundry chute or room for a small clothes hamper.

small house the laundry is nearly always in the basement. It should be placed so that one can reach it without going through any other room, such as the recreation room. It must be well ventilated, illuminated and supplied with plenty of electrical outlets. And of course, this room is not complete without

should want to think of that home and would be likely to live in it. I should assume that the family would already include a small child, probably two or three years old, and that, in selecting a home there would be in mind the probability of there being another child. The child's needs and interests, while should not by any means take precedence over or supplant those of the ber of the family should be taken into account equally and the home so built that each can live comfortably, at the same time functioning as a member of a family unit.

that makes necessary everyday work a time hours either alone or with others.

With a little care, the house can be so placed on almost any lot that every room can have sunshine a part of every day, and the cheerfulness of the rooms is immeasurably increased by that sunshine. With a child to be considered, the provision of outdoor play space so placed as to be protected from traffic hazards and within sight of living room or kitchen windows or both, saves many an anxious moment for the mother. Almost any family is grateful for the garage which is a part of the house and so placed that there is such room for turning that one can get the car in and out with ease and comfort rather than with exasperating irritation.

In considering the ease and comfort of living, one of the first things to take into account is the window space, and almost anyone will testify to the joy of ample windows so arranged as to provide not only a view of all of the attractive points outside but cross ventilation for every room as well.

Wherever the stairways may be placed, safety for adults as well as children is enhanced by the absence of winding stairs. If winding stairs are required, have them so evenly placed and who wouldn't welcome a broad comfortable tread and an easy riser. Speaking of stairways—back stairs for the house-wife who has delayed a or the man of the house who has been roused from his greasy tinkering by the quietly musical, albeit insistent chiming of the front door bell announcing the arriving guests.

Arrangements of rooms, of necessity, would be in part determined by the general surroundings as well as by the placement of the house on the lot. There is much to be said for the privacy afforded by having the living room to the back and away from the street. Wherever the loveliest view is to be found would seem to be the place for the living room in order that as much of beauty as possible may be brought into the everyday life of the family. Much is added to the graciousness of living if the living room can be spacious, with a real fireplace large enough for a generous log, placed to give a feeling of balance and furnish a central point of interest in the room. Built-in space for books and magazines gives a feeling that those interests are an integral part of family living.

ably to the pleasure of living and offers the place for an occasional meal, a friendly game of bridge, or a leisure hour of reading in the open, to say nothing of the play space it affords the child.

Dining room and kitchen space for convenience's sake belong near together and to planning for efficient living, no dinette, however cozy, for can take the place of the dining room Corner cupboards in the dining room add both to convenience and attrac- precious window space that brings the

(Continued on page)

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316. MAYFAIR SHADES. Booklet describes new window blinds made of hardwood slats, smoothly surfaced and colored to fit decorative scheme. MAYFAIR SHADE CORP., 175 VARICK ST., NEW YORK CITY.

317. WARREN PERFECT SHADES. Booklet "Warren" "[illegible]" "[illegible] tite" Shades, together with prices. WARREN SHADE CO., DEPT. HG, 2905 E. HENNEPIN AVE., MINNEAPOLIS, MINN.

TRAVEL

318. "ENGLAND AND CONTINENTAL EUROPE." A comprehensive listing of the train and boat services operating between England and the Continent. ASSOCIATED BRITISH RAILWAYS, INC., 551 FIFTH AVE., NEW YORK CITY.

319. "CANADIAN ROCKIES." Beautifully illustrated booklet on Banff, Lake Louise, Emerald Lake, and Alaska. CANADIAN PACIFIC, 344 MADISON AVE., N. Y. C.

320. FRENCH LINE. Literature is available on the Normandie and her sailings. FRENCH LINE, 610 FIFTH AVE., NEW YORK CITY

321. "GERMANY—XITH OLYMPIC GAMES." Interesting data on the Olympic Games to be held in Germany in August. GERMAN TOURIST BUREAU, 665 FIFTH AVE., N. Y. C.

322. "NEARBY HAWAII." A story of the beautiful Hawaiian Islands including descriptions of the individual islands, sports and diversions. HAWAII TOURIST BUREAU, 1 MAIN ST., SAN FRANCISCO, CALIF.

323. ITALIAN LINE. Literature is available on the transatlantic crossings of the "sunships". ITALIAN LINE, 1 STATE ST., NEW YORK CITY

324. "CIRCLE TOURS OF THE SCENIC WEST." These tours are outlined by the day including prices for various accommodations. SANTA FE RAILWAY, 380 FIFTH AVE., NEW YORK CITY

325. "THREE NATIONAL PARKS." Natural color photographs picture the magnificent beauty of Zion Park, Grand Canyon and Bryce Canyon. UNION PACIFIC SYSTEM, 521 FIFTH AVE., NEW YORK CITY.

326. WHITE SULPHUR SPRINGS. A profusely illustrated booklet [illegible] forms of entertainment to be found at Greenbrier and Cottages. THE GREENBRIER AND COTTAGES, WHITE SULPHUR SPRINGS, WEST VIRGINIA.

MISCELLANEOUS

327. "TERMITES." Tells how to [illegible] successful Termite control by [illegible] Detailed information can be obtained by writing to the [illegible]

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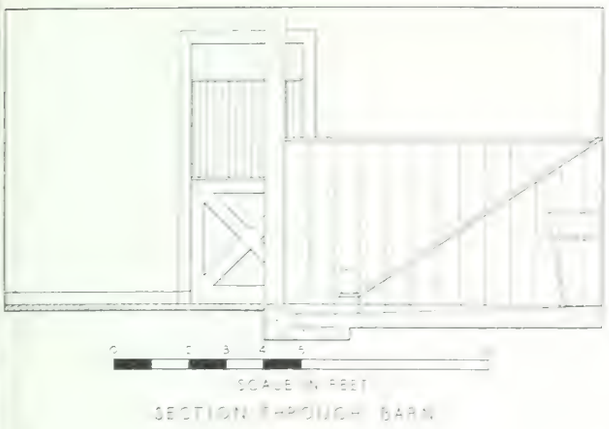
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CONTINUED FROM PAGE 70

[illegible] to the family as they [illegible] together.

In arranging the kitchen a bit of dovetail and tuck as to details makes one effective than one noted and [illegible] of [illegible] [illegible] these are the days to be considered will be done on account. The kitchen itself don't seem A [illegible] someone in order to [illegible] or work table is easy to provide and [illegible] an added [illegible] A [illegible] over the sink [illegible] to [illegible] also an electric [illegible] of [illegible] [illegible] [illegible]



SECTION THROUGH BARN

A horse and a cow on the small place

mensions of the stalls. If you a stable that can be kept clean, nt job on the stall floors and ge, and not be swayed by the r-advice of your carpenter or r unless you have good reason eve that he is an expert in stable uction. Adequate ventilation can ided by as simple a device as a quare grill in the ceiling leading uvred cupola on the ridge. There aturally more elaborate methods oviding for both drainage and tion than these, just as there are ss simple ways of engaging in the matter of animals, from housing nagement; but here we are con- l with the small place and the with limited help and modest diture.

haps this is a good place to make of items for the stable. Needless , there is hardly any limit to what an acquire if you let yourself go. hese are more or less the bare -ities:

ONE HORSE (OR MULE OR DONKEY)

ger	Light blanket
box	Heavy blanket
r bowl	Sponge
r and strap	Cleaning cloths
et	Bag of oats
h	Bale of timothy hay
	Curry comb

FOR ONE COW

er bowl	Bag of dairy feed
	Brush

FOR BOTH ANIMALS

fork	Broom
ure fork	Bale of bedding
	Scoop shovel

addition to the above there would the working equipment for the e, depending upon its purpose: ile and bridle, light harness for ing, and heavier harness for lawn ver, cultivator or cart. For the cow e would be a milk pail, milk pans, iner and cloths, though these things perly belong to the kitchen or dairy m. The halters, clothing and clean- equipment should be of the best lity. Cheap equipment is neither to own nor effective to use, and if ping a horse or a cow is going to a game, it might as well be played h implements and materials which can add their part to the pleasure.

The interior decoration of the stable can be accomplished not only through the neat and effective arrangement of the implements and the various items of equipment, but by the color treatment of the walls and little touches of traditional ornamentation around the stalls and doors and windows. The walls up to a height of four and a half feet, which is the height of the solid partition of the horse stall, might be painted brown, and above that white. The windows, which are small and swing outward from the top of the frame, could be protected from any accidental breakage by an ornamental cast iron grill. And above the backs of the stalls there could be a board decorated with the names of the animals beneath. Of course, the fine old stables were things of wonderment and beauty, with friezes of plaited straw above the stalls, skirts of plaited and vari-colored straw around the bases of the posts (these were called pillikins), and knots of straw fancifully woven into the grillwork between the stalls. In many cases the floors were sanded and the owner's monogram laid on by means of colored sand and a stencil. In the heyday of the horse, according to one of my favorite authorities, "any servant who considered himself anything of a stableman" was able to create these various works of fancy as a matter of course. Now it may be one of the lost arts, I don't know.

It is convenient for the stable to open directly into a small yard, so that in good weather the animals can be turned out—even allowed to go and come as they please between yard and stall. If in addition to the yard there is pasture, all the better, but pasture is by no means a necessity. The yard should if possible be at least 24 feet square, have some shade and be protected from the prevailing wind, preferably by the stable itself, for then the stable door will open on the sheltered side of the building. If the stable should be built on a slope, it is better that the yard fall away from the building and that the stable door, likewise, should face the fall. In most situations the east or south are the most sheltered and therefore the best for stable door and yard. These considerations will determine to a certain extent the location and arrangement of the stable in the layout of the grounds. Convenience of communication between house and stable in all weathers is also an important

(*Continued on page 74*)

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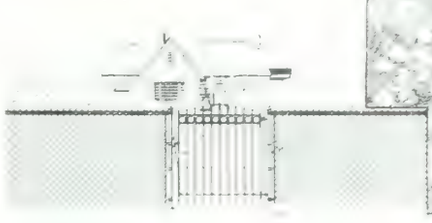
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A horse and a cow on the small place

Continued from page 72

[illegible] important to [illegible] practical matters [illegible] as [illegible] companionship the [illegible] and [illegible] [illegible] [illegible]

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Gardening bits

(CONTINUED FROM PAGE 43

ments for the garden. What is it that gives so adorable a touch to the garden, to the secluded walk, to the lovely prospect, when one finds perhaps unexpectedly, the suitable seat rightly placed? It is that feeling of consideration for others, prompted of course by consideration for oneself; it is the knowledge that hospitality extends beyond the house.

But, in the first days of this gardening, with Netty and William as the best of workers and sympathizers, we sowed seed to create a grass walk ten feet wide, through what was then mere Quack Grass, but quickly became a garden which has since produced most of the food for a family. This wide walk we bordered with Lilacs, Peonies, Tulips, Michaelmas Daisies and hardy Pinks, with Asparagus set in rows just back of the Lilacs for a late feathery effect. The walk, beginning at what I must call the Chaucerian Seat and leading to a bench a hundred and fifty feet away (one of those benches designed by Sir Edwin Lutyens and here standing below five Lombardy Poplars), is really the beginning of the Long Walk. A little to the north of the Lutyens bench a short and rather narrow path of turf leads to the Grape arbor where, on a small raised platform, stand two of William's Pennsylvania farm benches. Sitting here we see the exquisite perspective of the Grape arbor, so lovely because it chances to follow the perspective of the little valley below.

Here I must pause to say a word as to this Grape arbor. It stands on a steep slope which falls to a wet meadow which in turn is bounded by the wooded mountain, the backdrop for the whole property. I had greatly liked the old arbor at Miss Choate's Mission House in Stockbridge; and she was kind enough to give me, through Fletcher Steele of Boston, the landscape architect, the blueprint of this whose arches and proportions I took for my simpler erection seventy feet in length. From its beginning this had looked old, entirely because of the enchanting proportions vouchsafed me by these friends. I set it on a slope, left the upper half of the earth in place, walled it, and there sowed seed of spring flowers. A small lath-house, then, this became as well as a support for Grapes. Since, however, in the cold winter of 1933 and 1934, every Grape was frozen to the ground, substitutes had to be used in the Grapes of the picture, seeds from Bulleri of Rome, and with *Aster frikarti's* fine clear flowers of lavender, certain Violas and Verbenas flowering beyond, we had beneath the pale yellow globes of the Gourds in August and September a beauty which made one forget the needs of the palate. Spring flowers in this raised border are Arabis single and double, Aubretia, hardy Candytuft Queen of Italy, the old Dusty Miller, various dwarf Campanulas and creeping Phloxes such as G. F. Wilson, a few Sedums, Viola Minerva, a great favorite of mine, and low-growing Pinks, as well as many Forget-me-nots.

From the Grape arbor turning west, a short passage of turf brings one to the Chaucerian Seat. Traces of an old retaining wall we had found beyond the Elm toward the steep slope back of the house. This wall we rebuilt, on generous lines, but the corner of the eight-foot wall would have come on the axis of the Long Walk. Therefore I decided to invert this corner of stone, making of it a sitting place. The floor was paved, a light roof of woven saplings from the mountain set above for shade and the supporting of a *Vitis heterophylla*, a chair, a table, an old piece of Chinese faience and the thing was complete.

The Paved Garden consists of two broad terraces of stone below the Chaucerian Seat with four Altheas set in a balanced way and with a curved projecting platform toward the meadow below and the mountain beyond. On the platform stand two semi-circular seats of English pattern. Much of this pavement is punctuated by self-sown Sweet Alyssum—that greenish-white dwarf variety of Sutton's so much better on this old stone than the dead white. From the Paved Garden runs a little walk of tramped earth below the wall of the Verbena Terrace and we mount a flight of old stone steps to that sweet sitting-place. This terrace lies in an angle of the back of the house. Along its house-side are two or three formal beds, Privet-hedged and slightly raised, and a tiny shelter with one Lilac bush to break the severity of the house-wall. In a paved space near the window, as may be seen by the illustration, stands what William called the "angle bench" and over it in summers after decent winters were thickly hanging clusters of that best of all Grapes, the Delaware.

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We're having a heat wave

— [illegible] PAGE 151

[illegible] little salt. Add the vegetables and a [illegible]

[illegible] beef, or, lacking that, a shank of ham [illegible] big platter surrounded with little piles [illegible] peeled and cooked whole, onions, grilled tomatoes. Cut the top off the cabbage and cook for two hours in salt water to remove any insects lurking inside. Boil, as stated above, in corned beef water or ham water. Cook all the other vegetables carefully, butter lightly and serve attractively about the cabbage.

[illegible] from 4 thick slices of bread and soak in a cup of milk. Mix to a paste with a fork. Peel 8 small ripe tomatoes, remove pits and cut up fine. Prepare 1 tablespoon of onion juice. Melt 2 tablespoons of butter. Add the tomatoes, onion juice, bread, salt and pepper and a dash of paprika. Also add 2 tablespoons of grated Parmesan cheese. [illegible] Beat the whites of the 6 eggs until stiff and fold in the tomato mixture. Put in well-buttered, deep baking dish. Sprinkle with Parmesan cheese and bake in a moderately hot oven for twenty [illegible]

[illegible] tender cucumbers. Cook in boiling, salted water until tender to the touch. [illegible] a cream sauce by melting 2 tablespoons of butter and adding to this 2 tablespoons of flour, then 2 cups of thin scalded cream. Cook in double-boiler at least fifteen minutes longer. Salt and pepper to taste. Add the cucumbers and ½ cup of thick cream. Serve with plain boiled fresh salmon. Sprinkle the salmon with chopped chives, garnish with little boiled potatoes.

[illegible] NUTS. Ask the butcher to bone 6 little squabs without cutting them down the back. Put the bones in a pan and cover with cold water. Add 2 carrots and an onion. Simmer gently for five or six hours to make a very concentrated broth. Put 1 pound of boiled ham through the meat grinder. Soak 6 slices of bread, from which you have removed the crust, in milk and squeeze dry. Add it to the ham. Cook the squab livers in butter until a golden brown. Salt and pepper, chop them fine and add to the ham. Then add a cup of shelled pistachio nuts, left whole, and a tablespoon of grated onion. Mix together lightly and stuff the birds full. Sew them up. Melt some butter in a roasting pan and sprinkle on the bottom 2 carrots chopped fine and 1 onion. Salt and pepper the birds and spread a little butter on the breasts. Put them in a hot oven to roast to a golden brown, basting with the concentrated stock. When brown, turn down heat and let cook slowly for half an hour. Drain all the juice in the pan, strain and reduce to a glaze by simmering. Pour over the birds, and decorate them with watercress, which has been lightly mixed at the last minute with a little olive oil. [illegible]

COLD ROAST DUCK. Roast 2 ducks in the usual manner. When cold, remove the skin and slice the breasts in four pieces. Also remove the dark meat in as large pieces as possible. Take a small jar of pâté de foie gras and rub it to a paste with a little cream smooth enough to spread evenly on the different pieces of cold duck. Make a good meat aspic. The powdered gelatine aspic will do. When it is very cold and almost ready to set, dip each piece of duck in the aspic and lay it on a plate on ice to set. Repeat the process several times so as to glaze the meat well. Lay on a pretty platter. Make some more aspic and put it on a shallow platter to cool so that you can cut it in little squares. Decorate the plate of duck with this, and with parsley and thin slices of orange. Serve very cold with a delicious green salad.

TROUT FRIED WITH CHOPPED ALMONDS. Blanch ¾ cup of almonds and chop very fine. Salt and pepper 6 small trout which have been properly cleaned. Roll them lightly in flour. Make an incision in the thickest part of the fillet. Heat plenty of butter in a frying pan over a moderate fire and then lay the trout carefully in the pan. Brown them well on both sides. Put them on a platter, being careful not to break them, then put the platter in the oven to heat. Add the almonds to the butter in the pan, and then put in a little more melted butter. Cook slowly until the butter and nuts have browned slightly. Add the juice of a half lemon and pour over the fish. Sprinkle with parsley and serve at once.

ALMOND SOUFFLÉ. Blanch ¼ pound of sweet almonds. Cut them in very tiny slivers. Beat 5 egg yolks until very creamy, then add 5 tablespoons of sugar, continuing to beat until very light. Then add ¾ of the [illegible] Mix well and add a few drop[s] mond extract. Then beat the [illegible] 6 eggs stiff and fold them [illegible] into the first mixture. Pour [illegible] into buttered soufflé dish and [illegible] moderate oven for twenty minut[es] sprinkle with powdered sug[ar] leave in the oven for three [illegible] minutes longer. Serve immedi[ately] hot plates and pass with it a [bowl] slightly sweetened and slightly [whipped] cream flavored with a drop or [two] almond extract and containing [the re]mainder of the slivered almond[s]. [This is] a very sweet and very cold wh[ich goes] with this.

FROZEN MERINGUED WHIPPED [CREAM]. Put the whites of 6 eggs in [a large] bowl with a pinch of salt. Beat [them] at first, then increase the speed [until] smooth and stiff. Then add 1 [cup] of granulated vanilla sugar [a] little. Drop by spoonful on wh[ite] per. Sprinkle with sugar, then [fold] paper so that the excess sug[ar] off. Lay papers on a wet boa[rd] cook in a very slow oven for at [least] hour. Remove from paper and [put] warm dry place to dry even n[ight]

Now make a syrup by boi[ling] cup of sugar with ¼ cup of wat[er] quite thick. Beat well the yolk[s of] eggs, then add the syrup gradua[lly] half a cup of cream. Cook in [a] boiler until it forms a thick coa[ting] the spoon. Put the mixture in[to a] bowl surrounded by ice and be[at] cold, then add 3 cups of cream w[hip]not too stiff, and a teaspoon of [vanilla]. Break into this 5 or 6 mering[ues] fairly big pieces. Pack in the re[frig]ator tray or in a mould packed [with ice] and salt. Turn out and serve [on a] border of ripe red raspberrie[s] sugared.

Hawaiian flower arrangements

— [illegible] PAGE 57

be made to stress the flowers themselves and to bring out their habit of growth in an organic design.

It is in arrangements of this sort that one variety of flower or shrub may be used to the greatest advantage. Variety and relief from monotony are obtained by simplification and through the use of buds, branches, half-opened flowers and leaves; or of berries, fruits and seeds. Quality and not quantity is what counts, and a harmonious relationship between each part and the whole is most important of all. Overcrowding is a deadly sin.

[illegible] rangement stress purity of line and [illegible] fraught with significances unintelligible to the uninitiated Occidental. The hurrying West has no patience for the [illegible]

Heavily upon the Japanese art in formulating its own rules for flower design.

[illegible] This center of interest may be the largest and most striking flower or [illegible] from the garden. Time, that servant of the Orient and master of the Occident, does not hurry his decisions. Around one perfect or particularly interesting flower or branch he builds in his mind's eye the complementing parts of the arrangement as a whole before cutting a single stem.

We, however, find it difficult to achieve this strict economy. Trial and error must be the guides of the Western amateur but nevertheless it should always be his aim to pick as little as possible and to select that little well.

Every arrangement must have some definite center of interest. By selecting this first, and placing it in position in the vase or bowl to be used, one may then work in around it the other branches or flowers so that they ever emphasize and never distract from the feeling of the central flower, cluster of flowers or dominant branch. This holds good for both the florid Polynesian and the line dominant styles discussed, as well as for any of the truly pleasing styles of flower arrangement.

This center of interest may be the largest and most striking flower or [illegible] or richest texture—or it may be the longest and most interestingly curved branch. It is to the arrangement as a whole what focus is to a photograph, and should be placed with this thought in mind. If it is a flower or flower cluster, it must be at or very near the base of the arrangement; if a branch, then it should be considered as the "heaven" branch of the Japanese type, curving away from the base, perhaps, but always returning at the tip to a point directly in line with it, with heavy flowers toward the bottom and buds at the tip.

It should be understood, however, that there must be no confusing of this so-called "center of interest" with the center of the vase. They are things separate and apart. The weight of the design must be evenly distributed, it is true, but not necessarily symmetrically. Often the most pleasing effects are reached by the asymmetry so characteristic of the Japanese.

The container, be it vase or bowl, provides merely the setting for the arrangement—the earth from which the flowers spring, or the receptacle in which they are laid. It is for this reason that the container must ne[ver] so strong in color or in design [as to] dominate the flowers. Plain [or] surfaces and colors are the best [a] rule. Texture, too, should be cons[idered] in establishing the harmony nec[essary] between container and flowers. [Rich] colors and the finer materials [go] with delicate, rare and dainty fl[owers]. dark colors, pottery and wood [are] more suitable for the heavy richl[y col]ored exotics, and coarser, brilliant [or] ored garden flowers.

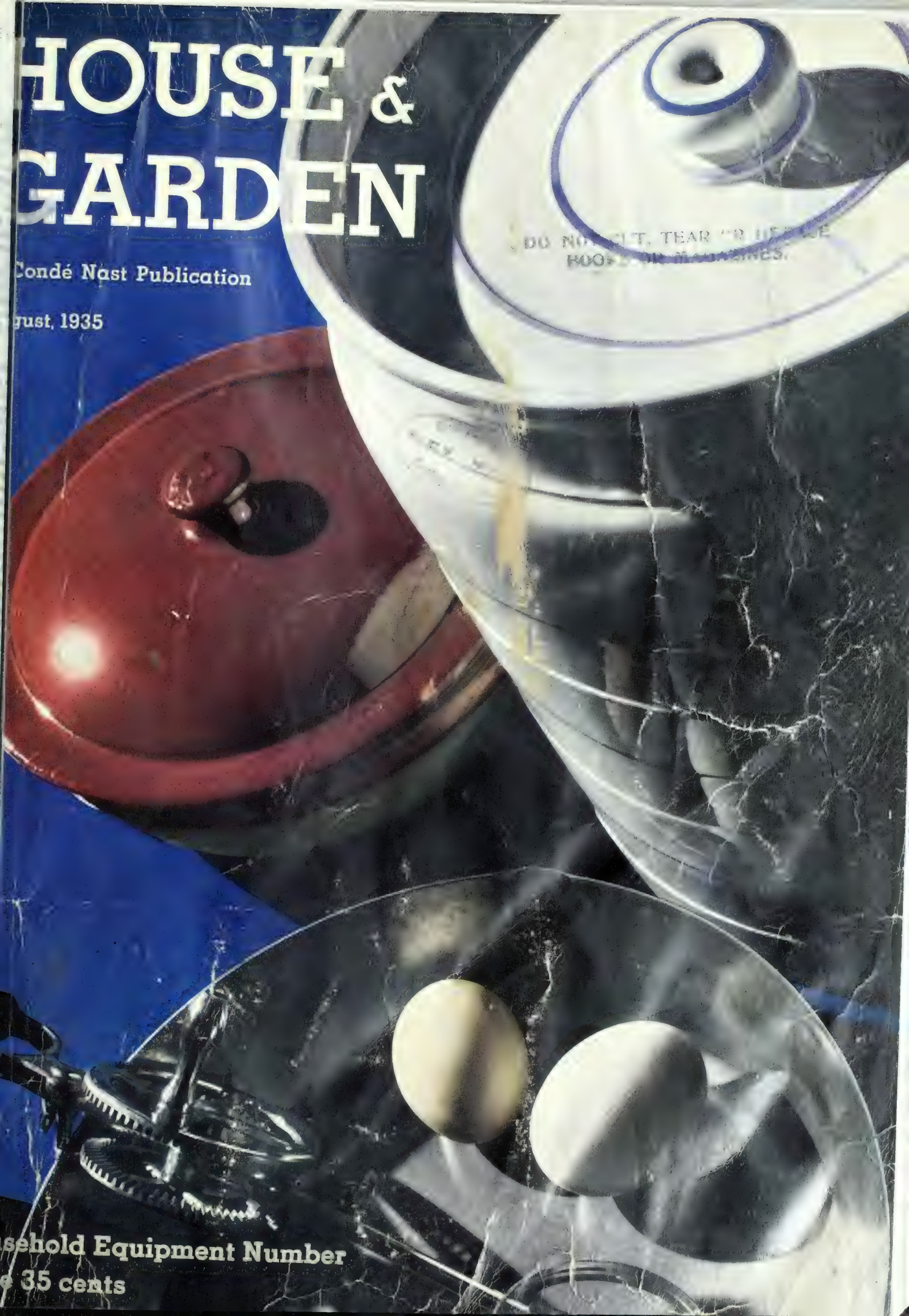
It is a combination of all these [things] —the thoughtful selection of a su[itable] bowl or vase, the elimination of a[ll] necessary and confusing detail, [a well] defined though not unduly stresse[d cen]ter of interest, and a definite feelin[g for] good line, blended with originalit[y and] individuality in the choice of ma[terials] and the clever use of color com[bina]tions—that gives the crisp distin[ctive]ness that is the goal of all those [who] enjoy flower arrangement. Toward[s it] they are content to struggle, ever [hop]ing that some day they may ac[hieve] that joyous dream—the "perfect" [flow]er arrangement.

[illegible] RICE WICHM[AN]

HOUSE & GARDEN

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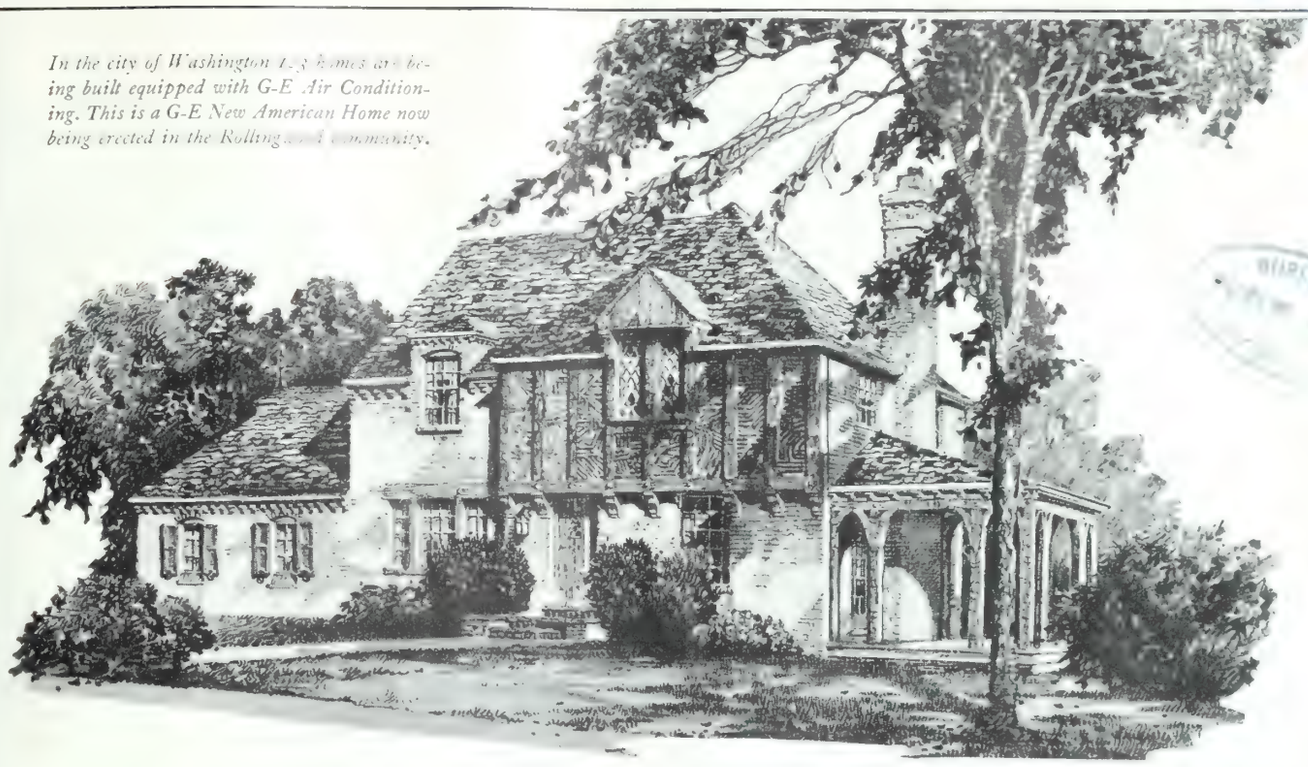
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It is so flexible that you can have equipment for one room only, a whole floor or the entire house. You can have winter air conditioning alone, or summer conditioning alone, or all year round.

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[illegible] won't be satisfied until you are, and they'll make it their business to keep you satisfied.

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GENERAL ELECTRIC AIR C[illegible]ONING



A Word
to those who know

A good address is half the battle, convenience and comfort accounts for the rest . . . the smart New Yorker's party-beat is East and South of Central Park . . . where you'll find the most desirable apartments, best restaurants and people you don't mind meeting in the elevators. The time to decide is—now—before half of Long Island surges back across the Bridge to grab off the few remaining bargains.

1125 Fifth Avenue
S. E. Cor. 85th Street
12 rooms, choice *from* $4,800
Entire floors. Park outlook

10 Park Avenue
N. W. Cor. 34th Street
1-2-3 rooms *from* $900
Hotel service available

270 Park Avenue
47th to 48th Streets
5 to 11 rooms *from* $3,600
1 to 3 rooms, Hotel Marguery

277 Park Avenue
47th to 48th Streets
2 rooms . *from* $1,100
5 to 7 rooms *from* $2,000

300 Park Avenue
49th to 50th Streets
2 to 6 rooms *from* $2,600
9 to 13 rooms *from* $6,000

340 Park Avenue
51st to 52nd Streets
6-7 & 9 rooms *from* $1,400
Well planned. Large

375 Park Avenue
52nd to 53rd Streets
7-8 & 9 rooms *from* $2,800
Simplex, Duplex. Versailles Restaurant

635 Park Avenue
S. E. Cor. 67th Street
13 rooms, 4 baths *from* $5,500
Completely modern. Outside rooms

929 Park Avenue
Between 76th & 77th Sts.
3 & 4 rooms . *from* $1,600
New, featuring dining alcoves.

116 E. 53rd Street
Between Park and Lexington Aves.
5 & 6 rooms . *from* $1,200
6 rooms, 3 baths *from* $2,500

50 E. 77th Street
8 & 9 rooms *from* $3,800
17 rooms, Penthouse $12,000

103 E. 86th Street
Near Park Avenue
6-7 rooms . *from* $1,600
South exposure, fireplaces.

Douglas L. Elliman & Co.
15 East 49th Street PLaza 3-9200

DECIDEDLY DIFFERENT

3 EAST 77th ST.

Settling in the E
or only summe

• Do you see yourself
cabin? Do you want
cities to make sure? Do
country estate at the mount
cottage by the shore, a p
the Manhattan or the sp
pied land that serves "Great
lake a negotiable?

Do you want new surroun
from the ordinary pictur
you can live differently?

Write to
THE REAL ESTATE
INFORMATION SERVICE
HOUSE & GARDEN

Under the Roof



Faced with the ne
to the beyond than
of the apartment se
that the middle-sized
choice of 6-7 and 8 rooms and two
agents are going to save $400
old-fashioned ideas this Fall. Improved
transportation facilities and the general
price factors of interest to assisted peo
ple seem to be at the bottom of this
situation.

In the old days all classes of ou
citizens who could afford the luxury
years tucked their existences into small
suburban and themselves into commu
ting space. The 2 or 3 rooms and
now that their pocketbooks are expand
ing a little have decided that their liv
ing quarters could be more [illegible]
put their chattels in storage and, on the
theory that two families can live as
cheaply as one, sought shelter with
Mother and Dad in the old homestead.
Finally, we have the country gentle
treated from the holocaust with his
[illegible] and [illegible]
[illegible]
him access.

[illegible] and near the Grand Central
they'll be [illegible] market. Up in the nine
[illegible] with the special attraction of being
quiet location that won't put too
[illegible] strain on nerves that [illegible]
[illegible] hibernating in the hinterlands.



One [illegible] southeast
corner of 90th Street
is 1111 Park Avenue
with a wide variety of
6, 7, 8 and 9 room
accommodations. It would be very hard
indeed to find a more attractive 6
room layout than the one 1111 has to
offer. The list of luxuries which it af
fords begins with the solitary splendor
of a private elevator landing from
which one steps into a good-sized foyer
or hub, so to speak, of this apart
ment which follows a more or less cir
cular plan—the secret of its efficient
cross-ventilation. To the left of the
foyer [illegible] the entrance, are the two
bedrooms, separated from the more
public rooms by a private hall. Each
has its own bath and decidedly ample
closet space. The living room which
measures 15½ by 26 feet and boasts a
fireplace [illegible] the entire

[illegible] of the foyer. The remainder
circle is composed of the dining
and the service quarters—
kitchen and maid's room. Tenan
this building are whisked throug
fresh air to the midtown section i
[illegible] Madison Avenue
The Lexington Avenue subway is
at hand, too. Byrne & Bowman.

Two blocks farther north, is
Park, on the southeast corner of
Street, also with a tempting assort
of 6, 7 and 8 room apartments
vista, as one enters any suite he
really impressive—the spacious
leries or entrance halls measurin
approximately 10 by 20 feet—an i
the generous proportions of all
rooms in this building. If one has
living in cramped quarters for the
three or four years this is the
place to stretch one's legs and ge
of the kinks. Each layout has
carefully departmentalized—sh
living and service quarters being
tinctly separate units and each a
sible from the foyer without trespa
any other division—and each reve
at least two exposures. Wood-
fireplaces are a feature of each
om. Joseph Milner



1220 Park Avenue has
of eye-appeal. Tall and
and smart it stands
very tip-top of Carnegie
at 95th Street, looking d
with pardonable hauteur
the length of the avenue
[illegible] entrance hall, whi
charmingly decorated, a suggestion
cordiality is nicely balanced with a w
bred restraint. The apartments th
selves keep the promise of 1220's
ception committee. Excellently pro
tioned, it is in the perfection of de
that the rooms really excel. Beautif
paneled doors, hardware as though
chosen as if it were in a private ho
and delicate mouldings are part of
background waiting to enhance fine f
niture. With only the two-story arm
of Squadron "A" immediately to
south, apartments on the street side
this building have no quarrel over s
shine with those overlooking the bro
avenue. Wood-burning fireplaces
found in all the living rooms and ma
of the libraries. Most of these l
having private baths, can easily be c
verted into bedrooms. We've alw
[illegible] bedrooms with [illegible]
Besides the 7, 8 and 9 room grou
this building also contains others
of 4, 5, 10, 11, 12 and 15 rooms, se
of the larger layouts being arranged
duplex. Brown, Wheelock & Harris

We wouldn't risk any child's sc
by trying to convince him that Cent
Park could compare with Granda
farm. But we do think Manh
little remnant of frontier might ma

& Manhattan

it less homesick for the wide
aces and help him forgive busi-
recovering and Dad for moving
town. 1140 Fifth Avenue is just
the park on the northeast
of 95th Street, with more of
opular in-betweenish apartments
een talking about. Of the 4, 5,
7 room suites here, the last two
cially desirable, each with the
room and a bedroom facing the
ward. The 7 room layout, in par-
l, is the kind one looks for and
st often find. There's its south-
n exposure that alone places it
cial class dear to the hearts of
lovers and real estate copywrit-
here are its closets—seven of
enough to dazzle any woman, if
nlight in this apartment doesn't
olish it first. And finally, there's
tual arrangement of the rooms
leaves nothing to be desired by
mber of the family, not even the
its, for whom there are two cozy
oms and a dining hall. Fred F
h



For those who want a ringside seat with all comforts of home at the exciting that is the New York the world about, there is 480 Park Avenue stands on the corner of 58th where the smartest shops and the distinguished dining and dancing begin their glittering parade town. And of course there are the galleries which cluster about this ss, and Carnegie Hall just a few ks across town on 57th Street. One set one's watch by the clock on Grand Central Terminal building h is in plain view from the front of 480 and within easy walking nce. Families of all sizes can be d in this building, with apartments om 3 to 15 rooms—special emphas on the 6, 7 and 8 room combina-s. Incidentally, the housekeeping ilities here rate with the best. Pease lliman.

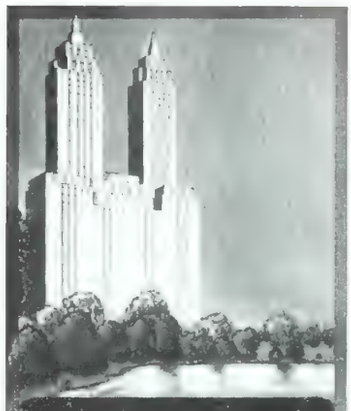
There's a pleasant family air about amercy Park—a sense of permanence l security that brings out one's latent timentality and pervades even the dern apartment houses in the neigh-rhood. Little boys with little dogs y in the neat little green enclosure t gives this part of town its name, otected from the world outside by a iron gate that is always locked ainst intruders. Mothers walk to their orite Fifth Avenue shops on brisk ll days when small-town mothers are lking down Main Street. And fathers eed home in a few minutes from their ices in Wall Street or the midtown, the Lexington Avenue subway. A oom apartment overlooking the park 60 Gramercy Park North is typical of the provisions made in this building for well-ordered family life. The arrangement of the bedrooms, especially, could not be more ideal when there are small children to be thought of. Utterly remote from the rest of the apartment they keep nursery routine peacefully separate from grown-up activities. Two baths and mobs of closets make for smooth-sailing, too. A huge foyer, living room with fireplace, dining room, maid's room and kitchen complete this apartment. Clement Merowit.



Of course, there will always be a constant number of devotees of the abbreviated 1, 2, 3 and 4 room apartment among them the "just-marrieds," both of whom, in the modern manner, are pursuing business careers. With a combined income that enables them to live, not quite luxuriously, but comfortably and amusingly, their budget can afford a three-room apartment at 315 East 68th Street and still show a balance large enough to maintain a maid to keep their interestingly busy lives from being cluttered up with housekeeping details. Mrs. Just-Married's business training has heightened her natural feminine appreciation of efficiency features so that she will be especially pleased with the two individual closets in the bedroom in which the respective wardrobes are filed away as neatly as the letters in her office. A guest closet is located in the foyer. Bedroom and living room are on opposite sides of the foyer, making for unusual privacy, and each has two windows overlooking 68th Street, through which breezes from the nearby East River wander during the summer. A wood-burning fireplace makes the living room a grand place to think about coming home to in winter, and its size—it is 20 feet long—lends its support to youthful hospitality. J. H. Taylor.



London Terrace will keep the happy pair that way if what they yearn for is a city situation with the special advantages of a country club. This delightful hybrid is located on West 23rd Street right smack on the edge of the Hudson with the floating population scurrying about in plain view and tooting at each other in that gossipy way river craft have. A bad place to take a new husband who heeds the call of the sea. (*Continued on page* 6)



EL DORADO

300 CENTRAL PARK WEST
"On the Lake at 90th Street"

Apartments planned on a generous scale, with spacious rooms, wood-burning fireplaces, closets galore and the newest developments in household equipment.

5 to 11 Rooms

"A General Realty Building"

L. J. PHILLIPS & CO., Agents
134 West 72nd Street

FOUR STAR VALUES
in
SMART APARTMENTS

1148 FIFTH AVENUE
[illegible] Rooms $3900 to $4900

1111 PARK AVENUE
6-7-8-9 Rooms..$2400 to $4000

1085 PARK AVENUE
[illegible] Rooms $3200 to $3[illegible]

1225 PARK AVENUE
5-6-7 Rooms...$1700 to $3000

112 EAST 74th STREET
3-8-10 Rooms..$1500 to $3200

65 EAST 96th STREET
5-6-7 Rooms...$1300 to $2300

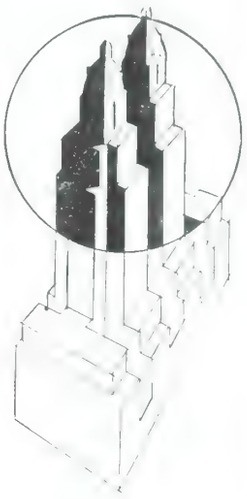
We invite inspection of these houses with an established reputation for excellent management.

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370 LEXINGTON AVE. Ashland 4-2600
Representatives at each building daily and Sun

HOMES



THE
TOWERS
[illegible]
50TH STREET OFF PARK AVE.

THE
WALDORF-
ASTORIA
[illegible]

You'll be happier in a TISHMAN Apartment

—where, in addition to modest rent, you will enjoy the benefits of ownership-management and the niceties of construction which reflect more than 35 years of experience.

FROM

3 Rooms – $1000
4 Rooms – $1200
6 Rooms – $1700
7 Rooms – $2300
8 Rooms – $2700
9 Rooms – $3600
10 Rooms – $3800
12 Rooms – $4300
13 Rooms – $5500

911 PARK AV.
10 and 12 Rooms
935 PARK AV.
5 and 8 Rooms
941 PARK AV.
8, 12, 13 Rooms
983 PARK AV.
6, 9, 10 Rooms
1095 PARK AV.
6 and 8 Rooms
1165 PARK AV.
7, 8, 9 Rooms
125 E. 84th ST.
6 and 7 Rooms
180 E. 79th ST.
3, 4, 6, 7 Rooms
175 E. 79th ST.
3 and 6 Rooms
130 E. 75th ST.
6 and 7 Rooms
14 E. 75th ST.
3 to 8 Rooms
33 E. 70th ST.
8 to 13 Rooms
325 E. 57th ST.
3, 4, 6 Rooms
410 E. 57th ST.
4, 6, 7 Rooms

Tishman Realty and Construction Co.
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AND SUN BAYS

are the EXTRA advantages provided in many of the Taylor buildings. Charming roof gardens give all tenants the opportunity of enjoying fresh air and sunshine, and afford a safe place for children to play.

875 PARK AVENUE
9, 10, 14 Rooms

1040 PARK AVENUE
11 Rooms

*242 EAST 19th STREET
1, 3, 4 Rooms

*235 EAST 22nd STREET
1, 2, 3, 4 Rooms
Penthouse and Terrace Apartments of 2, 3 Rooms

*210 EAST 68th STREET
1, 2, 3, 4, 6 Rooms
5 Room Penthouse

*315 EAST 68th STREET
1, 2, 3, 4 Rooms
Penthouse and Terrace Apartments of 6, 7 Rooms

345 EAST 68th STREET
1, 3 Rooms
Some with Balconies

205 EAST 69th STREET
1, 3 Rooms

SPECIAL FEATURES:
Wood-burning fireplaces
Exceptional closet room
Optional maid service
Resident managers
Ownership management

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of all apartments sent on request.

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CORPORATION
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SHORT HILLS, N.J.

Protected residential plots in rolling wooded land, divided to suit the needs of acceptable people.

HARTSHORN ESTATE: *Tel.* 7-0125

IF THE PROPERTY
you want to sell or lease

is the kind of property that would appeal to the discriminating taste of the readers of House & Garden, then obviously the place to advertise it is in these pages where it will catch the eyes of thousands of prospects who will appreciate its fineness. Advertising rates will be furnished you, or your agent promptly upon application to House & Garden Real Estate Guide, 1930 Graybar Bldg., Lexington at 43rd, New York City.

Under the Roofs of Manhattan

Don't say we didn't warn you. The country club pursuits, typified by an intensive swimming pool that makes you feel you have a wrestling to keep in trim, and by what looked to us like an acre of sun and chin-lifting wind on the 21st floor, known as the Marine Deck. As if all these features weren't alluring enough, this building has its own colony of every kind of supply store—the butcher, the baker and their contemporaries—an element of convenience no young housekeeper could resist. 1 to 7 room apartments. Wm. A. White & Sons.



For the peace of mind of the bride who never was and never will be intrigued by housekeeping who wants complete release from any such entanglements, we suggest the apartment hotel. Take the Navarro over on west 59th Street, for example, with its flawless service and its cozy little 1, 2 and 3 room apartments looking north over Central Park—a perfect honeymoon setting, incidentally. If one wishes to avoid the nervous strain of furniture buying, or if the old mind is still in the process of making itself up on the type of decoration it prefers, [illegible] the Navarro [illegible]



North-eastwards across the park within the aura of the Metropolitan Museum, is another of these hostelries that are spoiling our young married people. To be specific, the Croydon is located at 12 East 86th Street, on the corner of Madison Avenue. Apartments in this establishment come in combinations of 2, 3 and 4 rooms, furnished or unfurnished, and with kitchens that one may or may not use as one pleases. In fact, there's practically no limit to the various philosophies of living that can be indulged in here. Even individual preferences in dining are respected. If one doesn't care to go down to the Croydon restaurant, this excellent establishment will be glad to serve all meals in one's own apartment at no extra cost. Brown, Wheelock and Harris.

WHERE?_____

HOW BIG?_____

HOW MUCH?_____

WHERE means a whole lot when you want a New York apartment—and the smartest locations are all apt to be reserved far in advance. . . . But sometimes there are tremendously desirable places to be snapped up—if you know your way around.

HOW BIG narrows the field. But occasionally the exact size and the precise spot click—if you're one of these perpetual *qui-vivists*.

HOW MUCH is a stickler for a lot of us—if we're fussy. But even this might iron itself out—under the proper auspices.

IF YOU'RE THINKING OF MOVING, why not write your specifications for the new place at the top of this ad, sign your name and address and mail it to

APARTMENT INFORMATION SERVICE

Condé Nast Publications, 420 Lexington Ave., New York City



Manhattan Nights

Commuters' Hours . . .

Sweeping acres are all very fine—but not when you crawl back on the 1:15. You used to keep up a town apartment, too—and pleasure was pleasure, not pain.

Nowadays, when they say, "Have you seen Such-and-such a play, danced at the So-and-So . . ." you gracefully change the subject. You haven't. You probably won't. It takes too much out of you.

You gave up your stance in the center of things—and lost out on your savoir faire. Your chic isn't what it was. Even when you go all out for expensive clothes, you don't get the old effect. You miss the fine points, because your eyes have slowed up. They say, "She's gone off—and put on weight. He's older . . ."

Maybe it's false economy to bury yourself in the country so long that you cease to shine in New York.

Why Not Take a Town Apartment?

Apartment rates have dropped, since you moved out. Why not look the new lists over? A large place, where you can entertain the friends you've missed. A small pied a terre, as adjunct to your country house. Page any of the undersigned to find you just what you want.

Brown, Wheelock, Harris & Co., Inc.
11 East 47th St.—Wickersham 2-5500

Byrne & Bowman, Inc.
370 Lexington Avenue—Ashland 4-2600

Culver Hollyday & Co.
38 East 57th Street—Plaza 3-5050

Duff & Conger, Inc.
1142 Madison Ave.—Butterfield 8-1200

Douglas L. Elliman & Co., Inc.
15 East 49th Street—Plaza 3-9200

Pease & Elliman, Inc.
660 Madison Ave.—Regent 4-6600

Stafford & Port, Inc.
41 East 57th St.—Volunteer 5-2040

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Puppies Reserved
At Stud—Fee $40.00
A few fine puppies and
young bitches left
Reasonable
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Millbrook, N. Y. Phone 135



SCOTTISH TERRIERS
Disposal—Sale of
all Champion-bred
stock
Visitors welcome
HILLWOOD KENNELS
Mrs. C. Markoe Hillwood
Roslyn, L. I., N. Y.

SCOTTISH and CAIRN TERRIERS



Puppies sometimes for sale
Dr. and Mrs. C. Harold Holmes
R. F. D. 2 Avon-By-The-Sea
Monmouth Co.

BRAW BRICHT KENNELS



Mr. and Mrs.
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Voorhees
owners
Jericho
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Ch. Hillwell Stonecroft
Victor
Champion sire of
Champion dams
Scottish Terrier Puppies
FRANK B. BRUMBY, Mgr.
Express Office
Hicksville, L. I.
Telephone
Syosset 0122

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SCOTTIES



Puppies sometimes for sale
ROSSTOR KENNELS
Aiken South Carolina

EDGERSTOUNE KENNELS
of West Highland
White Terriers



Puppies sometimes for sale
Mrs. John G. Worant
Concord New Hampshire

SCOTTISH TERRIERS
Puppies of all ages
Inoculated
Shipped
BLACK & WYTH KENNELS
Daylesford P. O. Berwyn P. O.



The Big Four of Tokalon—Ocean Pie, Carbon Copy, Grenadier and Honeybrier—good Cockers in every sense of the word. Tokalon Kennels

Cockers for Sport and Play

[Editor's Note: The Kennel Departments of The Condé Nast Magazines believe that first class dogs at prices justified by what the breeder receives and the breeder spends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the [illegible] We [illegible] to accept no advertising from breeders who [illegible] practice it can possibly help us in the S.P.C.A. which we consider [illegible]

The [illegible] Cocker Spaniel [illegible] Historically [illegible] and historical interest. Since earliest times, authors, composers and artists have paid tribute to Cocker Spaniels in [illegible] Chaucer in *Troilus and Criseyde*, Shakespeare in *Hamlet's Prologue*, and used the simile: "For after a good cur and a cocker him lepe", proving, incidentally, that the Cocker Spaniel has become [illegible] Cocker Spaniel is [illegible] in paintings that are famous. For instance, there are several paintings by Howitt, 1750-[illegible] the one by James Ward [illegible] 1769-1859, the painting is [illegible] Copley [illegible] Earl of England and their Spaniels, a painting of rare [illegible] in detail; and others equally interesting [illegible]

It is interesting to note in looking at these paintings that the physical characteristics of the Cocker Spaniel are today as they were [illegible] ago, and it is undoubtedly true that the breed has retained its [illegible] It is truly remarkable [illegible] that this breed has character and temperament that are built on a firm foundation. It is a tribute to those who [illegible] and established these [illegible]

Undoubtedly, four or five hundred years hence the Cocker Spaniel will still be in all respects [illegible] The [illegible] inherited sense [illegible] the demand for the Cocker Spaniel as a house pet and companion, and the extent to which this breed is exhibited. It is safe to say that the Cocker Spaniel does not find members of [illegible] at bench shows [illegible] as it does, clearly augurs well for the future as well as the present of the breed.

There is something about this breed that [illegible] appeals to one [illegible] and no man can [illegible] not feel [illegible] to [illegible] slander or misrepresentation. There is no other dog that will win one's affection so completely, and hold it so [illegible] A new Spaniel puppy may never replace, in its owner's heart, some favorite old Setter or Pointer, but it will be sure to find a place there, and hold it, too, against all comers. When the shooting season closes,

A Play Dog, A Work Dog



Sound young Samoyede stock representing ten years of careful breeding for brains and beauty. Kind, obedient.
LAIKA KENNELS (Reg.)
Ipswich, Mass.
So. Poland, Me.



Ch. Tokalon

Smooth Foxterrier

Perfect of all terriers to have looking their best at all times. Smart, active, alert, faithful pals. Puppies by CHAMPION TOKALON 13 times best of breed
TO-LANI KENNELS
T. C. Hudmon
Box 86, Chamblee, Ga.

Sealyhams



Several Famous Dogs at Stud
Cardon Registered
Best Breeding Stock for Sale
Shelterfield Kennels
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IRISH TERRIERS
Crystal Palace and Westminster Winners Blood.
A limited number of puppies bred, sired and selected by the prize distinction Dr. Mac and Breed Save Gallagher Can Imp Leather Jacket Co. Baleo Bobby.
SERVICE COURTESY—QUALITY
LISTOONVARNA KENNELS
P. S. CLARK, Mgr.
180 Waterloo St., St. John, N. B., Can.

DENBROOK KENNELS
Irish Terriers



A couple from the famous [illegible] Dogs [illegible] Irish [illegible] Champion [illegible] and West [illegible] Champion [illegible] Champion [illegible] Champion



CH. Cold Cash owned by Mr. and Mrs. Waters S. Davis, Jr., shows here the correct Cocker conformation. A strong, active, compact dog.

Cockers for Sport and Play

the Pointer and Setter are laid up until the approach of the next season. If owned by the right man, they are regularly exercised and carefully groomed every day, and their grateful master never tires of relating their prowess in the field. They rest on their laurels contentedly.

Not so with the little Cocker. He and his game have no closed season. He seems to know, intuitively, a thousand and one little tricks and ways to please, entertain and surprise his master, in and out of season. He is constantly at work in a busy, merry, unobtrusive way. He knows your words better than you do yourself, and governs himself accordingly. If you want him, he is right here before you, wagging his tail and looking at you intently, as if to say "I am ready for anything." If you don't want him, he is away in some corner quietly dozing, or apparently sleeping, but always on the alert. He is never troublesome.

He is a most noble and faithful guardian of your property and person. While he is in your possession, chickens do not scratch the flower-beds and wallow around the front porch; rats do not come

Continued on page 10



WM. BROWN

ALFRED E. SMITH awarding Best in Show trophy at Hewlett, L. I. to Ch. Torohill Trader, handled by Bain Cobb. Blackstone Kennels



COCKER SPANIELS

The smallest of an extensive Spaniel family used for work with the gun. They have been developed into all-round gun dogs, suitable to any kind of sport.

Cockers are most noble and faithful guardians of your property and person. They are the handiest little companions of the whole dog race. They ask for but little room, little food and little care. Their worth cannot be told in dollars and cents. With young children no dog in the world is as understanding. Cockers should weigh not under 18 or more than 24 pounds. They may be solid or parti-color, namely—black, red, cream, black and white, liver and white or roan.

The following reliable breeders of Cocker Spaniels have stock for disposal at this time:

BLACKSTONE KENNELS, Great Neck, Long Island, N. Y.
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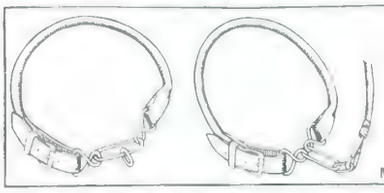


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The Cocker Spaniel Orthodox Prudence II owned by the Nonquitt Kennels. Note the strong head and body, chest and well shaped neck.

Cockers for Sport and Play

(CONTINUED FROM PAGE 72)

[illegible] collar and stripped [illegible] to the head and [illegible] peaches and [illegible] upon [illegible] they [illegible] red and buff [illegible] do not [illegible] [illegible] your [illegible] bird [illegible] [illegible] [illegible] If anything goes [illegible] about the place, the little Cocker is almost always the first one to notice it and the liveliest [illegible] say in which he conveys [illegible] tell you of it. [illegible] in the heart which do not vibrate [illegible] other. They are the [illegible] little companions of the whole [illegible] race. They ask for but little room, little food and little care, [illegible] return they give [illegible] tangible only to those who know [illegible] and appreciate a good and faithful dog. Their worth [illegible] not be [illegible] [illegible]

I know of no other breed [illegible] engender all the [illegible] of man's companionship at all times and places, in town or country. Although I have not had [illegible] experience on all [illegible] yet from close study of their ways [illegible] I [illegible] of their great intelligence, I am sure [illegible] [illegible] of three [illegible] [illegible] [illegible]

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Chi. Sun: Spring Stomping of the Stockdale Kennels and Cub Rabbit Up at Stockdale were Cub's expression. C. B. Van Meter

Do you understand your dog?

To begin with you must remember that life to your dog is one big smell or rather a series of smells. Your world is made up largely of what you see, because sight is your most complete sense. Your dog has poor eyes. He has to rely on his nose. Consequently, to him, you are not five feet nine, dark-haired, with a propensity for Bond Street clothes; you are just a smell, to be quite frank. Incidentally, for him, the most wonderful smell in the world.

After their sense of smell, dogs have acute hearing, which is so vastly superior to the human sense that they can hear notes to which men are deaf. Mainly, smell and sound make up life for your dog. Such things as cigarette smoke and jarring noises may be to him the heights of irritation. His reaction to certain music and notes is particularly interesting. He seems to dislike them and to be attracted by them simultaneously. Space for a dog is two-dimensional and he can fully appreciate only one division of time—now. Of course, he has a memory, but not the sort that enables him to appreciate the past. It is a good one, however. This is because canine memory is very definitely associative. A dog wags his tail on meeting an old friend because he knows that a good time goes with that smell. Similarly, when traveling cases are brought out and a holiday is afoot, he is glum; not because he reasons that trunks mean packing and packing means going away but because such disturbances and unhappiness are linked up in his mind.

A very powerful force in a dog's life is instinct and he often is unjustly condemned in consequence. It may seem greedy when he bolts all available food as his ancestors taught him, or cowardly when he attacks a chained dog, but he can no more help these things than a man can prevent himself sneezing or going to sleep.

Remember that your dog connects you with all that is wonderful. You are at the hub of his universe. He cannot understand your indigestion and other troubles, but your blues are his blues. He appreciates your kind actions beyond words, but an undeserved harsh word is untold misery for him. As if to compensate for his eyes, a dog has a sixth sense, which man has never had, or has lost. A dog sees into the heart at once. No assumed bearing deceives him. He knows a man for good or bad even before he has smelt him. Happy is the wife of a man whom dogs love.

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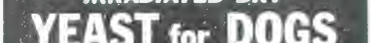
























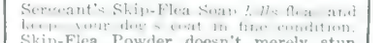


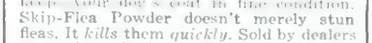


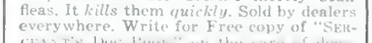


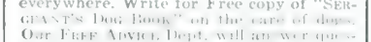


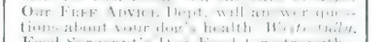


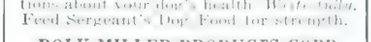


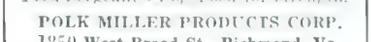


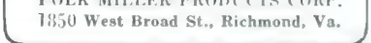


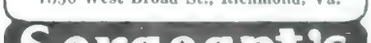


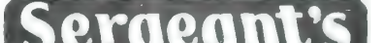














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MASSACHUSETTS

The Berkshires

NATIONAL TENNIS

Virginia team and interest in ten[nis] complete a weekend with the N[ational] Championships at the Longwood Cricket Club and the West Side Tennis Club. The Men's, Women's, Mixed, Veterans' and Father-and-Son Doubles will be played at Longwood, Chestnut Hill, Massachusetts, August 19 and be over in time for the contestants to appear at Forest Hills for the Singles Championships from August 29 to September 3. There is always lots of fun socially as well as athletically, particularly at Forest Hills, when the three- and four-star internationalists are honored at parties at the West Side Club and the (covered) Forest Hills Inn nearby. Fred Perry of England and Miss Helen Jacobs of California, the present title-holders, will be on hand to defend their championship [title].

LAKE GEORGE

The Knickerbocker Yacht Club on Lake George will hold its Annual Regatta the second week in August. There will be competition in two classes, A and B, and for the Commodore and Hotel Willard Cups. Last year the regatta drew all the fastest boats on the Lake and developed into a highly competitive and exciting meet. Mr. George Reed, a member of the Club who is [an] expert exhibition with Las Ramon Gold Cup Champion, J. J. Lacarra.

The Hotel Willard, which, modern tally, has a perfectly beautiful location on a point of land jutting well out into the lake, will hold an Archery Tournament Saturday, August 1. This will be the first such tournament in the Lake George section and has been arranged as a result of the meteoric popularity of the sport.

NEWPORT

Newport, Rhode Island's fashionable resort, is buzzing with activity in August. Besides the private social functions on the numerous estates there are many events of public interest. Cornelia Otis Skinner will give one of her famous dramatic sketches in the Rogers High School Auditorium on August second. Newport's Annual Flower Show will take place on August 7, 8 and 9. Elaborate displays will be entered by many of the summer residents. On the ninth, the New York Yacht Club fleet, on their annual cruise, will arrive in Newport Harbor. The King's and Astor Cup Races will be held off Brenton Reef at this time. On the following day the Annual Dog Show will be held. The theme: "Glen Larnes."

Every Wednesday during the season one of the residents throws open his garden to the public for charity. The beneficiary is the Civic League of Newport.

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CONTENTS FOR AUGUST, 1935

Architecture and Building

THE SMOKE GOES UP THE CHIMNEY IF—, Thomas [illegible] . . . 27
HOLIDAY AND WEEK-END HOUSES, Wallace Wyatt . . . 8
WHEN EXTERIOR ECONOMY IS LINKED WITH CHARM, Gerald K. Geerlings 34
AN $11,500 HOUSE, J. André Fouilhoux and Don E. [illegible] . . . 36
BAY WINDOWS . . . 37
AIR CONDITIONING . . . 5

Decoration

SHOPPING AROUND . . . 13
PREFABRICATION AND THE BATH, George Sakier . . . 16
NEWS REEL OF THE BATH . . . 17
ENGLISH LUNCHEON SETTING . . . 21
KITCHENS OF TODAY, BUILT FOR TOMORROW . . . 23
IN NEW YORK . . . 24
COLORFUL DRESSING ROOMS, Thedlow, Inc. . . . 38
FRENCH LINER NORMANDIE BRINGS LATEST DECORATION IDEAS . . . 40
A DECORATOR'S NEW APARTMENT, Joseph Mullen . . . 18

Gardening

A WOODLAND SPRING AT THE NEW YORK FLOWER SHOW . . . 28
THE CROCUS THAT BLOOMS IN THE AUTUMN, Louise Beebe Wilder . . . 29
SHRUBS THE SEASON THROUGH, Helen V. P. Wilson . . . 32
ACTIVITIES FOR GARDENERS IN AUGUST . . . 50

General Features

COVER DESIGN BY ANTON BRUEHL (Bourges Color Photo—Condé Nast Engravings)
UNDER THE ROOFS OF MANHATTAN . . . 4
THE DOG MART . . . 8
HOUSE & GARDEN'S TRAVELOG . . . 12
THE BULLETIN BOARD . . . 15
EVERY MAN THE MASTER OF HIS OWN HOUSE, Richardson Wright . . . 20
A PRACTICAL PRELUDE TO GOOD DINING . . . 36
FRUIT DESSERTS, June Platt . . . 42
QUESTIONS OUR READERS HAVE ASKED . . . 48
SCHOOLS OF HOUSE & GARDEN . . . 62
BOOKLETS FOR THE ASKING . . . 75

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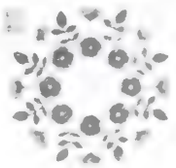
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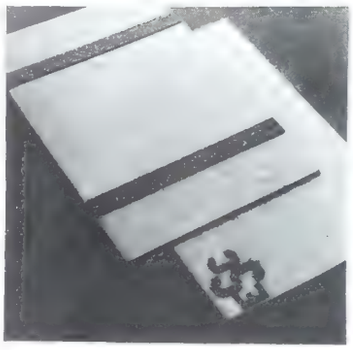


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Shopping Around



IF ONE'S interest in summer is waning at this point, new accessories to replace those acquired last May will help revive it. The cork place mats above add fresh flavor to warm-weather dining. Brown stripes or monogram. Respectively, 90c and $1.10, each. In ordering monogram specify order of letters—last initial in center. Hammacher-Schlemmer, 145 E. 57th St., New York.



WHEN one runs out of ways to vary the summer menu the thing to do is to change the table setting. The modern white luncheon service above has all sorts of possibilities, especially in combination with a dark cloth—deep blue or burgundy, in particular. Pottery, with a porcelain glaze. A service for 8, consisting of 60 pieces, $10. Arundell Clarke, Ltd., 620 5th Ave., New York



THE cream-colored, washable cotton spread above will be just as appropriate and charming later on, as now, in an Early American bedroom. A reproduction of the "Morning Star" pattern, it is trimmed with a deep fringe made by Kentucky mountain women with the tools of their great grandmothers. 97½ by 78½ inches. $12.50. Laura Copenhaver, Rosemont, Marion, Va.



THE bit of provincial gaiety above will have a restorative effect on one of those sunny rustic dining rooms that are beginning to look a little sunstruck about this time. The place mat is plaited raffia. $18 a dozen. Italian pottery plate in cream, yellow and brown, $24 a dozen. Solid walnut plate, $18 a dozen. Onion soup dish, $9.75 a dozen. Bottles, $2.75. Saks-Fifth Avenue, New York



A TABLE for every chair is a good August platform—a table large enough to hold a day's supply of cigarettes and to catch the tall glasses as they drop from one's listless fingers. For a unified effect on the terrace there's the nest of three above. White iron frames. Glass tops in a wide choice of colors of which black is especially smart. $8, complete. Reichardt's, Grand Haven, Michigan



TWO cigarettes in the dark need a chaperone like the substantial-looking ash-tray above. This bright new invention takes a firm grip on its charges, so that high winds on the terrace can't send them scampering out of sight, and puts them out when they burn to the edge of the tray. In red, white, blue, black, green or yellow pottery. Cork bottom, $1. Marshall Field, Chicago, Ill.

THE BULLETIN BOARD

Memorial garden in Charlotte, N. C. During the dark days of 1918, a countryman saw his only son go off to war. Through the months that followed the boy pursued the usual course of those days—months of intensive training to kill, then a swift passage to France. Finally the bitter end—the boy's name was among the casualties. The same sort of horrible blow struck at thousands of parents in those days. When Gideon Price—he was a rural mail carrier, by the way—recovered enough to realize how lonely the years ahead would be, he set about making a memorial to the boy. No cannon on the village green, no name on a monument would satisfy him. The memorial he would erect for that boy must be the work of his own hands. He set aside a part of his place for a memorial garden and planted it the first year with a few Tulips. The garden grew and he planted more Tulips. Today he has given up the mail route and devotes himself to the perfect cultivation of the hundred-thousand bulbs and other flowers that wave their flags over his acreage. And all through the Springtime, the countryside throngs to see this living beauty, raised to recall an obscure farm boy who went to the War.



Hint to realtors. When William Penn landed at New Castle, Delaware, on that [illegible] October day in the year 1682 the natives handed him a piece of turf, a twig and a cup of water—the Indian symbols of possession. How pleasant a ceremony. The modern realtor might well try out something like this when he sells a man a piece of land. That the turf and twig would be graciously accepted we have no doubt, but probably the purchaser would feel the occasion merited a health pledged in something stronger than water.

Honors to the admiral. We always believe in giving honor where honor is due, so this paragraph is written to commend the memory of a certain admiral of the British Navy who, his voyages behind him, built himself a castle in the jungle outside of Bridgetown, Barbados, and therein installed what is claimed to be the first W. C. on the Western hemisphere. It is a magnificent affair fashioned out of native mahogany and believed to have been designed by an eminent British architect. This castle, which is still occasionally occupied, has only one drawback—it is said to be haunted by harp music. And yet, perhaps that isn't a drawback, for the harp is essentially a leisurely instrument.

AUGUST

[illegible]
Pause in their rush, and of their own free will,
Stand strangely still.

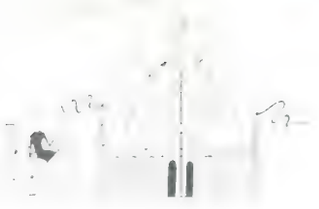
[illegible]
Perfection in each flower,
And now would rest for but one indolent hour.
So Eve and Adam must have paused awhile
Watched the lush season smile,
And seen the grass and trees [illegible]
Stand motionless within their Eden bower.

—Charles Hanson Towne

New series. In this issue we present the first article of a series which will cover in thorough, searching fashion all of the various mechanical, building and finishing features that enter into the make-up of the modern house. Air conditioning is this month's topic, and to it we have devoted 12 profusely illustrated pages, made up as a special section of the magazine. In September we will take up the matter of paints and painting.



New [illegible] Kansas, reports that she and her friends take their old copies of House & Garden, cut out beautiful pictures and beautiful advertisements, and make them into scrap books which they distribute to children in a local hospital. . . . Lawrence Sterne once said that "Poverty of Spirit is worse than poverty of purse." These ladies in Lawrence seem endowed with a wealth of splendid spirit.



Up from a water lily. There is great talk today about the use of structural glass and of ferro-vitreous building generally, but very little praise is given the man who first dared use it. A wreath, then, to Sir Joseph Paxton.

[illegible] and one of the Duke's desires was to raise a Victoria Regia, the gigantic Water Lily with leaves so large and so braced that a child could stand on them. In order to house this Paxton built a greenhouse of iron and glass. This greenhouse gave him the hint for the Crystal Palace, which he designed for the Exhibition of 1851, and from the ribs of the Water Lily leaf he learned how to brace and support the vast expanse of glass roof.

Paxton also proposed to speed up the growth of the Lily by subjecting it to electric light for three hours morning and evening. This was in 1849—thus antedating our present fooling of hens and [illegible]



Undoing the Victorian. The Victorian age, someone remarked, was a period when the most common utensils of ordinary use—even tea strainers and such—were "tortured with decoration." Evidently those who made them were determined that their products should not look what they were. The modern designer in stripping off the fancy work is equally determined to make their products look what they are.

Hearts and flowers. Life seemed a little [illegible] that (A) there is now being made an odorless inside paint, (B) that a manufacturer is contemplating the production of glass bathtubs in a [illegible] (C) that [illegible] which [illegible] ty kitchen utensils were assembled out of which Anton Bruehl chose only four. They came from Lewis & Conger and Hammacher Schlemmer. The eggs, we believe, came from a barred Plymouth Rock and (D) for the edification of that aforesaid Plymouth Rock we can recite the following lines written by one Higgins, an 18th century satirist—

The feathered race with pinions skim the air,
Not so the mackerel and still less the bear.

Peony troubles. Root and stem rot in Peonies is one of those problems about which it is perfectly easy to start a first-class war wherever two or more enthusiasts get together. When all is said and done, it is probably true that Bordeaux mixture is the best artificial control for the trouble, but that the real remedy is to be found in correct setting and general treatment—not too deep planting, only moderate amounts of well rotted manure, and fresh, healthy soil.



CONDE NAST ENGRAVING

Prefabrication and the bath

A [illegible] system is a system of prefabricated panels, each containing a unit of equipment ready to install. A number of these units comprise the finished room. The system was designed by George Sakier for The Accessories Company, Inc., division of American Radiator Company. This room is further described in the text

NEWS REEL OF THE BATH



Two years ago in its August number House & Garden derided the goldfish on the bathroom wall. Up to that time bathrooms had been breaking out into a nautical rash. Not alone goldfish, but all manner of deep sea life found a place in this ablutionary decoration. Owners of new bathrooms and their decorators apparently felt some close connection between the water in the sea and the water in tubs and were moved to set the symbols of that relationship where all and sundry might see them. This type of symbolic decoration found its counterpart in the dining room, where people insisted on spotting the walls with portraits of viands, fruit, game and scenes of eating.

In the course of deriding this sort of thing, House & Garden hinted that the elaborately decorated bathroom would soon pass out of style. We can now say that it is well gone. The new trend in bathrooms is architectural. Chi-chi decoration is on its way out. No longer will the populace gape in wonderment, as it once did, at the bathroom of a contemporary stage favorite, who covered not only the floor with a deep pile carpet but also the walls and ceiling.

This does not mean that bathrooms will be wholly without decoration or lack any of the Sybaritic comforts to which we have become accustomed. Indeed, even glass bathtubs are being manufactured, although their present cost puts them out of the range of the ordinary purse. Colored glass, etched or in plain panels, is being used in architectural forms and the new metals, newer washable wall coverings, together with linoleum and cork. These matters we shall discuss in detail as we study the pictures. Our first interest is captured by the bathroom portrait shown opposite.

The charming burgundy and yellow bathroom shown in the color photograph is a prefabricated bathroom. The bath, shower and lavatory panels, beautifully finished in rich burgundy, arrived via truck at our studio completely equipped with all of the usual fixtures and conveniences and a few added attractions—an inlaid floor of Armstrong's Linotile, wall paper from Frederic Blank, a Martex bath set, Para shower curtains from Macy's and mirrored bottles from W. & J. Sloane. The bath and fixtures were designed by George Sakier for the Standard Sanitary Manufacturing Co. The workmen locked the separate sections together, the paper hanger hung paper on the adjacent walls, the plumber went through his regulation mysteries—and behold! we had a finished room in less time than it takes to write this article.

And you can do the same in your home, whether it's a new house you are building, or the one you are living in, or an old country house that you are remodeling.

Whether you embrace the idea of prefabrication with the whole-hearted enthusiasm of the modernist, or look upon it as the death-knell of architecture with a capital A, you will accept the basic axiom of prefabrication: that certain things can be done more cheaply and better in the factory than elsewhere. And as long as we are going to be the victims of the Machine Age we might at least get all of the advantages of it.

The completely prefabricated house is already launched on its career. What its fate will be remains to be seen. Another approach to prefabrication is known as "prefabrication by panels," of which the bathroom on the color page is an example. This method of prefabrication by panels is simply a system of wall segments or panels, each complete in itself, finished in color ready for use—fitted with all its essential fixtures and ready to erect. These panels may be used separately, as each is complete in itself, or they may be joined to one another to make a part of a room or an entire room. And then these rooms may, if desired, be joined together to form the nucleus of a house. The particular arrangement of each room and the arrangement of the rooms together follow the desire and needs of the house. Neither affects the rest of the house or its exterior, which remains the architect's or owner's prerogative to complete as he likes—modern or classic—built via prefabrication or otherwise.

This type of prefabrication has all of the mechanical and economic advantages of prefabrication. It represents, like the automobile, the best value that modern machinery and quantity production permit, and yet has a flexibility and adaptability that permits a wide use and one so varied that there is little danger of standardization in its use in the home.

In the bathroom shown in the color photograph we chose to use the system in its simplest form, that is, part of the room in panels and the balance in a wall paper to carry out our own decorative scheme. The paper we chose was in this case washable, but it didn't have to be waterproof, because the panels themselves fully protect the walls from enthusiastic splashing. All the joints, including those around the fixtures, are permanently leak-proof: there will be no ugly cracks to patch up later. You can even turn a fire-hose on them (if you have one around) and not a drop will leak through.

With the wealth of beautiful papers, wall linoleums and other wall coverings to choose from, an infinite variety of beautiful and individual rooms can be made to suit. The panels come in an interesting range of stock colors designed to harmonize with the colors of the existing fixtures on the market, and to permit many combinations with existing wall materials. It is, however, a very simple matter to have these finished in your own color, and it will be a comfort to know that you are not wedded forever to your present color scheme, for you can readily have the panels refinished at a very small cost.

[illegible] not predisposed toward the tabloid bathroom, may turn to some of the more vivid new wall and floor treatments and to the newer fixtures.

Both in the choice of materials for walls and floors and the [illegible] them, the architectural influence is apparent. Wall coverings are definitely sturdy and serviceable. In addition to washable wall papers, structural glass and wall linoleum are the most favored. The immaculate gleaming surface and the opaque colors of the glass offer a variety of interesting schemes. The linoleums, both in plain colors and in marbleized effects, have an adaptability and a quality that are well suited to the [illegible] bathrooms created with [illegible] modern mood. The newness of wallpaper [illegible] a number of designs projected for the purpose of adding color and gaiety to these utilitarian interiors.

Inlaid composition floors, especially designed to meet the requirements of each space, make it possible to have floors of individuality. The surface, when waxed and polished, is easy to keep clean and is thoroughly practical.

There is a commendable compactness about the newer fixtures that saves space. Recessed tubs are provided with convenient ledges. Lavatories have back ledges and side towel bars attached, such as that shown in the sketch from the Kohler Company.

The most pronounced change is found in the treatment beneath the wash bowl. For some years now this area has been held sacrosanct. Here was displayed the open plumbing as though it were an achievement of civilization: evidently plumbers, lusting for repair jobs, believed in open plumbing openly arrived at. Boxing in this area was a definite step backward to the pre-historic sanitation of Early Victorian times. Alert manufacturers have changed their notions recently and a cabinet is added beneath the basin, as will be observed in the example by the Crane Company. This not alone makes the fixture appear as a piece of furniture, but also provides space for storage of towels, cleaners and extra toilet articles.

Enclosures for showers range from the luxurious and already familiar glass paneling to the newest and convenient shower bar made by the Standard Sanitary Manufacturing Company for its square, angle bathtub. The bar is telescopic and is hooked on the wall when not in use. When required, you



THE CRANE LAVATORY CABINET



LINOLEUM COVERED WAINSCOT: ARMSTRONG

unhook it and pull rod and curtain to full length, hook it on the opposite wall. In the sketch it is shown with a Kleinert camera print shower curtain by Stoichen

The gay rugs and bath sets shown at the top of page 17 are some of the newest accents in bathroom colors. These include a Ret Rac washable rug selected at Lord & Taylor, a monogrammed Vigorub set from Mosse, a fringed Wai-Tuft rug found at Macy's, and the new Martex leaf design from the same shop, a dove gray bath set from McCutcheon and a green and yellow Cannon ensemble from B. Altman & Company. Add to these gay bottle sets and even the most severely architectural bathroom will not lack its stimulating spots of color.

Indeed, though architectural, the newest bathroom can have all the color the heart can wish. At the head of this page, for example, is a smart bath in the newer materials and colors. The walls are wainscotted in Armstrong's Linowall—pale blue in a tile effect. Above this is a Thibaut paper in pale blue with a green plaid bow-knot design. On the floor is Armstrong's Jaspe linoleum laid in three stripes—orchid, heather and blue. The dressing table top is blue linoleum inlaid with a green bow-knot design. The lavatory, from Standard Sanitary, is intriguingly named Claire de Lune blue. A green bench is covered in blue Cellophane, and the curtains are blue Celanese bound in green and tied back with green plaid bows.

On the opposite page is a bathroom in the home of Mrs. Carl Eyman at Stamford, Conn., in which cream Carrara glass outlined with black covers part of the walls; the others being pink plaster. The latter harmonizes with the pale pink porcelain tub. The color scheme of the bathroom in the home of Allan J. McIntosh at Port Washington, L. I., is purposely cool and serene. Tate & Hall, the decorators, selected pale blue walls and ceiling, with a design of dark blue-green and touches of color in the flowers. Curtains are white taffeta with blue-green fringe. The same scheme is found in the white marble floor and dado and the blue-green (*Continued on page 72*)



THE SAME ROD OPEN: STANDARD

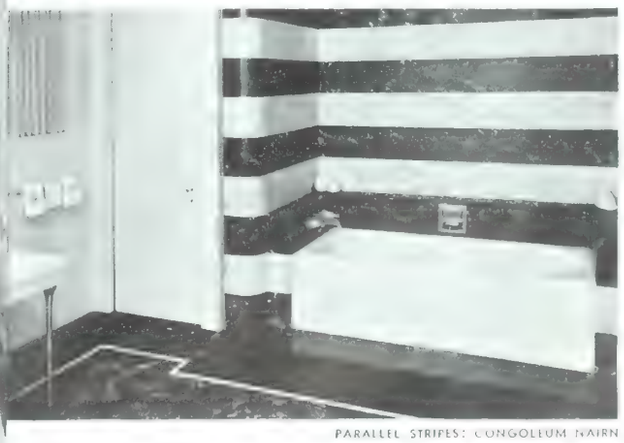
TELESCOPIC SHOWER ROD



BLACK AND WHITE CARRARA WALLS



TATE & HALL, DECORATORS



PARALLEL STRIPES: CONGOLEUM NAIRN

The bathroom to the left has a pale green and blue green scheme, green patterned tile walls, white curtains, mat, floor lino and tub green, tiled floor and dado. The textured walls white and green tones

Every man the master of his own house



By Richardson Wright

Just about the time magazine and novel writers are declaring that the family patriarch is a figure of the past, never to be revived, that ancient head of the house is being resurrected in a new guise. Some of us have memories long enough to recall several of his incarnations.

There was the ancient lord of the hearth, sometimes a parent, often a grandparent, who directed the family through its various ramifications in a first-class, high-handed, Old Testament style. Wife and everyone, from wife to smallest child, trembled. Some trembled and obeyed. Others just trembled. The days of patriarch was fairly well in the discard by the time our gracious Queen celebrated her diamond jubilee, a time that in this country corresponded with the administration of William McKinley.

His immediate successor was the *pater familias*, a gentler soul, who tried by sweet persuasion and often by example to make his children go the way they should. His aim in life seemed to be a desire to live peacefully with those about him and to exercise stern measures only when the most extreme circumstance drove him to them. He began the style of playing games with his children, a habit that his successor, in turn, raised to a magnificent accomplishment.

The gentle *pater familias* was too sweet and lovable a figure ever to thrive for long in the harsh ways of an unruly world. The war came. Many a father was lost and many a father knew the dark hours of secret and bitter tears. And many a father, too, watched, helpless to curb it, his apparent dethronement from a position of respect in his family. Of the innumerable evils the war bred and scattered on all sides, none was more disconcerting, none more difficult to cope with than the air of apparent insolent independence that flaming youth displayed at this time. Eventually the flame burned out and from the ashes rose a new order.

This evolution of the family life was abetted in queer ways by thirteen arid years of Prohibition. If the war had caused a parent to struggle for his place in the family sun, Prohibition brought influences that overshadowed him even more. It set a pretty stiff test for parents—not alone a test of their control over their children but also a test of their control over themselves. From this era we are just now emerging. Many a parent who could stand correction by his own offspring is beginning to realize that domestic mastery is more than a matter of age and position. The copy-book gods, as Mr. Kipling calls them, rise up to taunt a parent with a fact time nor custom can ever stale, that the first rule for the head of the house is to set an example.

Each new generation of youth seems to develop a new kind of parent, for parents are as much "brought up" by their children as children by their parents. Unfortunately, the education of some parents is finished too late. There is, for example, the doting parent who vows his sons and daughters will never be obliged to work as hard as he and their mother had to, and he sets out to make life just one sweet song for them. Just about the time the singing begins, he realizes that it was all a mistake.

At the present moment we are waist deep in a highly mechanized age, nor can anyone say how much deeper our lives will be involved by the ingenuity of man to invent machines. At first glance this would seem not to impinge on the obligations and privileges of the head of a house except for his ability to pay for the machines and to keep them going. The new patriarch finds himself surrounded by a multitude of dish-washers, refrigerators, air-conditioning systems, heaters into which he doesn't have to shovel coal and from whose pits he doesn't have to trundle ashes. All of these are a new challenge to parents. He soon ceases to be the head of the house if he doesn't understand how they work and how to work them. Since their purpose is to save labor and at the same time make for greater domestic comfort, it is up to him to see that they fulfill their purposes. The contemporary parent is master of the machines in his home.

There was a time when the parent who wanted to build a house handed that arduous and exacting business over to an architect. Apart from an expression of the number and size of rooms he wanted and the general style of the house, he did not concern himself with the details of its construction. The interest in machines that the head of the house has acquired has now extended to a marked curiosity about building materials. While not for a moment would he presume to invade the architect's field, his curiosity may lead him to bring information which the architect will find immensely valuable. It will also give him a new standing in his household. He assumes a new responsibility. Just as in former times he was most watchful over the influences that entered his home, so long as he dared to call himself master of it, today he is equally careful about the materials that go to make up his house and the various types of machinery with which it is equipped.

This is coming a long way indeed from the Old Testament patriarch, it is even quite a distance from the lovable *pater familias* and even from the bewildered post-war and Prohibition parent. Nevertheless, it gives a parent both a new chance and a new consolation. A new chance in that he has a fresh rôle as master of his house. A consolation in that, while he may not always be able to control his offspring, he can, if he understands the machinery in his home, make *it* function as he pleases. Any man who can figure out the workings of all the machinery that is now essential to the complete modern home well deserves to be a hero even in his own family circle.



BLOND sycamore and birch make the attractive modern English tables. A cool summery effect is achieved by the novel flower arrangement—a style now the vogue in London. The Celadon green china, decorated with a tracery of silver, is called "Marriage" and was designed by Eunice Peartree. Hemstitched Towels "Aristocrat." Setting by Derek Patmore from B. Altman & Co.

English luncheon setting





ALL-ELECTRIC KITCHEN



ALL-GAS KITCHEN



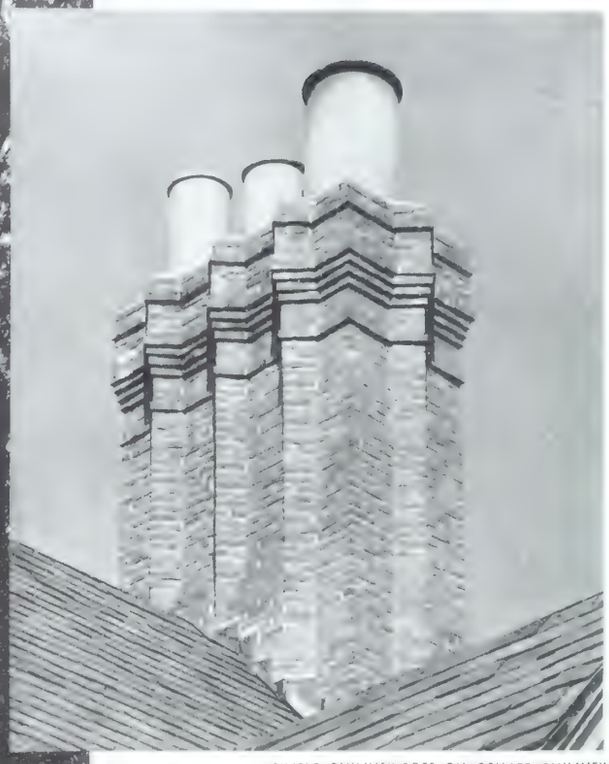


VARIATIONS on the theme of blue enrich the dining room of the residence of Mrs. Russell Cecil. Walls are silver, glazed with periwinkle blue. Outside curtains are midnight blue taffeta and draw curtains campanula taffeta. The rug is plum and the accessories crystal and silver. These colors are repeated in the overmantel painted by Robert Pichenot and Dart Thorne. The drawing room is a mixture of furniture periods and unusual color schemes built around a Coromandel screen. Some pieces are Venetian, some Spanish, some French Regency. Rose Cumming, decorator

Contrasting with these vivid colors are the two white rooms opposite, in the apartment of Mrs. Charles H. Marshall. Glass frames dining room mantel and overmantel mirror, before which stands a pair of white plaster masques by Jean Frank. Directoire table and chairs are fruitwood. An old Savonnerie rug in white, beige, green, blue and pink gives the drawing room color scheme. Walls are painted old white. Some pieces upholstered in white, others in whites and green-blue of the rug. Ruby Ross Wood, decorator



TYPICAL TUDOR TYPE CHIMNEY



SIMPLE CHIMNEY-POTS ON ORNATE CHIMNEY



ENGLISH MANOR HOUSE TYPE

ENGLISH TYPE CHIMNEYS OF VARIED DESIGN

The smoke goes up the chimney if—

By Thomas Hamilton Ormsbee



BENJAMIN THOMPSON, COUNT [illegible]

THE building of proper chimneys and hearths slowly evolved through the centuries, but it was not till the late 18th Century that this masonic lore was codified and explained scientifically. The man who did this was born Benjamin Thompson on March 26, 1753 at North Woburn, Massachusetts, but is today known best as Count Rumford of the Holy Roman Empire. Rumford was the original name of Concord, New Hampshire, where this man by marrying ample means obtained his first step up in the world. It was during his years in the service of the Elector of Bavaria that Rumford by his observations established the scientific basis for a proper fireplace and even today the principles he set forth form the backbone of fireplace building.

"The plague of a smoking fireplace is proverbial," began Rumford in the treatise in which he expounded his ideas as to their proper construction and the scientific reasons for them. Briefly, he held that a smokeless, heat-radiating fireplace is dependent on three fundamentals. First, size of flue must be in proportion to the fireplace opening. Second, angles of the back and jambs must be such that they will reflect heat into the room. Lastly, proper shape and dimensions of throat, smoke-shelf and smoke-chamber are just as essential as the other two structural features, and unless all are taken into consideration a satisfactory fireplace cannot result.

Stripped of the involved terminology characteristic of the natural philosopher of that day, Rumford's specifications for a smokeless fireplace radiating into the room a fair proportion of heat are really very simple. The sides or jambs should be set at an angle of about 60 degrees to the back, which in turn ought not to be perpendicular but rather slope forward gradually from a little above the floor of the fireplace. The need of throat and smoke-chamber above the lintel of the opening was also stressed with the explanation that the former improves the draft while the latter prevents smoke from being blown out into the room by a down draft within the chimney flue.

Thus we see that this New England reared Count of the Holy Roman Empire consciously or unconsciously is describing the type and design of fireplace in general use at home in his boyhood, and explaining the scientific reasons for its superiority over European rectangular fireplaces built throatless and without a smoke-chamber. Similarly today technical men in setting forth the design and proportions for proper fireplaces generally go back to Rumford's work and the American Colonial tradition behind it. In one particular they make a departure that is warranted and wise. That is separate flues for each fireplace extending to the chimney top instead of a single common flue.

These modern specifications based on the good practice of several centuries of American building are as follows.

The fireplace should be at least 18 inches deep and have a hearth 20 inches wide. The size of opening must, of course, be in proportion to the dimensions of the room, but one with a lintel less than 30 inches above the hearth is not practical because it is difficult to tend the fire. A good maximum for the height of this opening is 42 inches. The width should be in accord with the height and exceed it so that the opening will be a well proportioned rectangle with its greater dimension horizontal. A good rule to follow is that the width of a fireplace opening should exceed its height by a fifth or a sixth. In smaller types such difference is not essential and the opening can be square.

In the author's country home, built about 1750, there are three fireplaces, each of different size and (*Continued on page 66*)



GEORGE H. VAN ANDA — SEPARATED FLUES ABOVE ROOF RIDGE

[illegible]



A woodland spring at the New York Flower Show

The Crocus that blooms in the Autumn



By Louise Beebe Wilder

THERE is something about a Crocus blossoming in Autumn that reaches beyond the mere pleasure of the eyes and touches the heart. From amidst the coarse growths, the strident hues, the signs of hurry and farewell characteristic of the season it arises cool, serene, unafraid—a lovely gesture of the waning year foretelling future burgeoning and blossoming. Who, looking upon a colony of these crisp, young flowers, can doubt that Spring will come again? At the vernal season we are accustomed to such floral freshness, such jaunty cocksureness—it is the youth of the year personified in flowers. But when the year is old and tired we are grateful for such an eloquent earnest of regenesis.

Many persons who give generous space to the Spring-performing Crocuses seem not to know the Autumn-blooming kinds at all. They are a group of plants that receives scant attention considering their individual charm and their real usefulness and ease of culture. In any garden they would receive a warm welcome when they spring up in the very teeth of Autumnal gales and inclemencies. Even after freezing weather they may be found in sheltered places, blowing their fragile-seeming bubbles quite insensible to the danger signals all about them. Certain kinds have blossomed here as late as the first ten days in December.

There are all sorts of situations where Autumn Crocuses may be grown, but I have not found them to flourish long in shade or in grassland. The front of a sunny shrubbery border makes a fine place in which to naturalize them, or they may be planted in colonies at the back of a herbaceous border between the perennials. In both these situations the presence of the bulbs must be borne in mind during the summer digging and grubbing lest they be injured. They may be broadcast thinly in some places, thickly in others and presently as they seed about they will make their own charming combinations and arrangements.

The rock garden is a most felicitous home for Autumn Crocuses and there the choice or finicky kinds may be gathered into close colonies (they are a gregarious lot and do not mind a little crowding) and given protection from the hoe, from rough winds and oppressive neighbors. Once settled they need not be disturbed for several years, but every year after they have flowered it is well to sift over them a thin mulch of soil to increase the calories in their diet. This mulch is made up of sharp sand and good light loam in equal parts with a little very old rotted manure or bonemeal mixed in. In general they like sunshine, a soil that is deep, porous, somewhat sandy near the surface with something richer underneath for the roots to reach down to. They should be planted four to six inches deep according to the size of the bulb and as close as you like, or perhaps two or three inches apart. When the increase becomes congested the bulbs may be taken up in July, cleaned off, sorted as to size, the large ones replanted in prominent places and the small ones where they can grow in peace to flowering size.

One point is of especial importance in growing the Autumn Crocuses; to get them into the ground *early*. They should be ordered no later than early in July, and the request should be made to deliver them in August. Then they should be planted as soon as received and not allowed to sprout and grow in the bags. In this way their blossoming may be enjoyed this Autumn. The leaves must of course be allowed to take their time about maturing and never be cut off while green. A light ground cover may be grown over Crocuses if it is desired—some lightly rooting annual like the dwarfer Sweet Alyssums, or *Sedum caeruleum*, but I think they do very well without this competitive growth that robs the soil and perhaps retards their development.

Some kinds of Autumn Crocuses flower without the leaves, the leaves developing later in the Autumn, or sometimes not until Spring; others have the leaves partly developed at flowering time and still others bloom with a full equipment of the narrow foliage.

The four species that I have found wholly satisfactory and which are the best to begin with are *C. speciosus*, *C. sonatus*, *C. pulchellus* and *C. longiflorus*, but there are many other kinds worth getting acquainted with.

Earliest to flower are certain of (Continued on page 71)

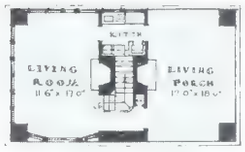


1. *Crocus speciosus*. Pollux, perhaps [illegible] of the genus. Lilac-purple colored flowers in October.
2. *Crocus pulchellus*, comes from Turkey and Greece. It is [illegible] lilac-lavender in color, with a yellow throat.
3. *Crocus sonatus*, pinkish in hue with an orange-yellow circle at the base. It resembles a small [illegible].
4. *Crocus longiflorus*, flowering with the [illegible] and fragrant. From Sicily, Italy and Malta.
5. *Crocus medius*, from northern Italy, [illegible] scarlet-purple and [illegible].

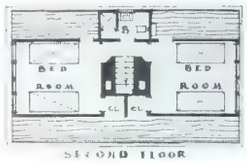
Holiday and week-end houses designed to fit various types of sites



FOR MOUNTAINS OR COUNTRY

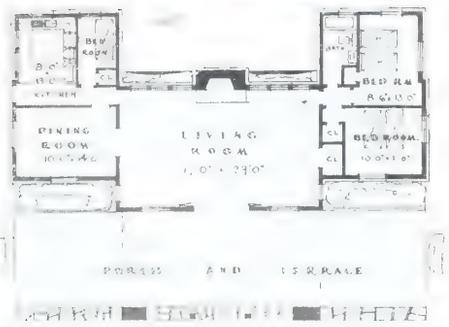


FIRST FLOOR



SECOND FLOOR





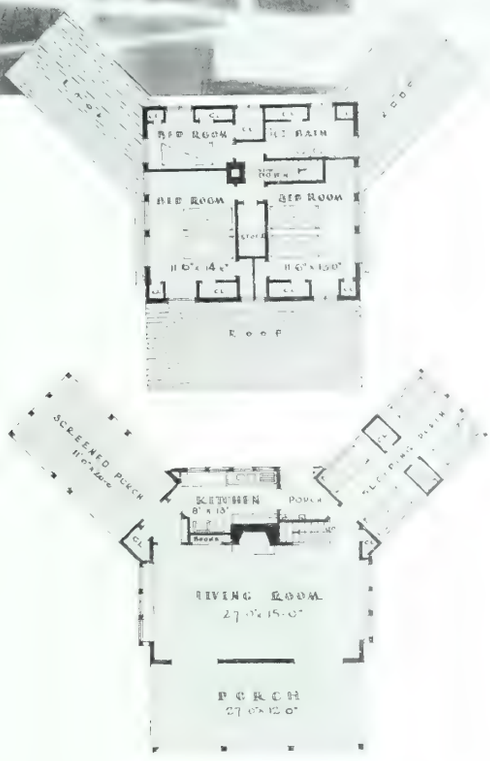
BESIDE THE SEA

THE walls, of rough-sawn board, of the brick cottage at the top of the page are practically free of interior supports to hold the roof and frame the windows. The house was designed primarily to accommodate two couples. Note the generous under-eave closet space. This type camp should have hand-hewn, exposed timbers, wide plank floors and huge stone fireplaces. A partial cellar with "pipeless" furnace and storm sash at [illegible] would make it habitable the year round.

ABOVE is a beach house appropriately built of unplaned siding that quickly takes a weather-beaten appearance. The plan used is deservedly the most popular for camp houses: a large central living room with a wing at each end, one for kitchen, dining room, and servant's room, the other for bedrooms. In this version, a wide porch with flanking terrace is an additional feature. The kitchen is placed for efficiency, yet out of the way. The dining room might be used as a bedroom

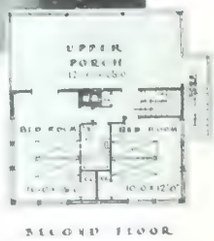


IN THE WOODS

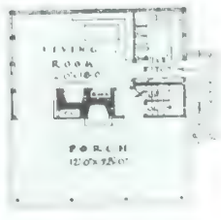




AT LAKE OR RIVER-SIDE



SECOND FLOOR



FIRST FLOOR

AT THE top of this page is a large camp designed for a good-sized family and friends. The screened porch takes the place of a dining room and can also be used as a dormitory sleeping porch when desirable. Regular bedroom and sleeping porch space will care for four couples. The second floor has been laid out with the idea of gaining the privacy that is so often found to be lacking in a camp, yet retaining simplicity. Wings set at angles give the utmost in light and air to the occupants.

THE modern cottage house is practical as well as interesting. This house has the following unusual features. Windows close into pockets leaving the whole space open. The first floor is a concrete slab that may be painted and will take little care. House is supported on thin steel columns, allowing much latitude in location of windows and open porch spaces. Stairway can be continued to the roof which may be used as a deck terrace. All designs by Wallace Wolcott, architect



LILACS

SHRUBS THE SEASON THROUGH

By Helen V. P. Wilson

No aspect of landscape presents more exciting opportunities than the border of shrubbery. Yet how casually it is planted! The serious amateur almost always plots out on paper his perennial beds and chooses his few important trees only after serious investigation. But his shrubbery is likely to be a "group offer" or a spot or two of spring Weigela and Spirea. The possibilities of a full season of beauty in the border in Winter, Spring, Summer and Autumn too seldom occur. Yet with a vast collection of native shrubs available, as well as many exotic species, an effective year-round picture is possible.

To attain the most pleasing boundaries, other material must be added—large and small trees, to give a lifted look to the border; clumps of evergreens, and the broad-leafed shrubs, such as Rhododendron and Laurel, for dignity and stability. The greater part of the stretch, however, should be composed of the deciduous shrubs. These must be carefully arranged in lines and bays and promontories—a fine undulating mass against the sky line. Within each group the contrast in foliage must not be too great or the fine picturesque effect will [illegible] and a feeling of spottiness arise.

In the well-planned border Winter is as attractive as Spring. When the whole landscape is gray and brown, or white with snow, any gleam of color catches the attention pleasingly.

A charmingly intimate colony is formed if tall Bayberries (*Myrica carolinensis*) with their gray bark and grayer berries are combined with the yellow-stemmed Rosemary Willow (*Salix incana*), the red and yellow twigged shrubby Dogwoods (*Cornus stolonifera* and *lutea*) and the slow-growing, deciduous *Euonymous alatus* with its small red berries and fascinating corky bark to which the snow clings in such interesting patterns. A red Pine (*Pinus resinosa*) is a beautiful guardian evergreen to complete this group, if it is part of a larger picture.

Where Winters are not too severe, flowering shrubs are possible even in cold months. The Arnold Arboretum bulletins, before the freakish 1934 season, carried encouraging news of early blossoming. Either of the Witchhazels—*Hamamelis vernalis fragrans* with small sweet flowers in January, or *Hamamelis mollis* with larger but not fragrant blossoms in February—gives height. In the center there must be masses of Abelia and at the base Jasmine (*Jasminum nudiflorum*) with arching yellow sprays, sweetly scented. My own bushes in the Philadelphia region have sometimes flowered just after Christmas, heralded by a delicate perfume almost before I spied the first blossom.

The Abelias, besides the beauty of their Winter form and color, have a fine period of flowering from June to September. The effect of blossoms is held even longer because the rosy calyx remains till Thanksgiving is past, although the petals of the Honeysuckle-like blossoms have long since been blown away. The rich-hued foliage also persists far into the Winter. Only one disadvantage exists: undoubtedly in some localities the tops of Abelias will Winter-kill.

Spring possibilities, of course, are glorious, particularly if evergreens are combined with those early season shrubs which flower before their leaf growth appears. The Cornelian Cherry (*Cornus mas*) with gay yellow tufts of blossom, precedes the more familiar Forsythia by a week or so. It is a pleasant sight next to the red-stemmed *Cornus stolonifera*, a natural transition, it seems, from Winter to Spring. *Cornus mas* forms a mighty specimen eighteen to twenty feet tall and is attractive in a grove alone, since its shapely form does its own job of "facing down."

As it fades, the (*Continued on page* 74)



KERRIA JAPONICA FL. PL.



AZALEA NUDIFLORA



KOLKWITZIA AMABILIS

AZALEA MOLLIS





The house above is more inviting and less expensive than the one below, mainly because it does not stand on stilts. Because the basement (if any) can be one small room, the first floor can enjoy the advantages of the original Colonial houses whose first floors were only one step above the ground. Also there are no unsightly basement windows

When exterior economy is linked with charm • By Gerald K. Geerlings

WHEN the home owner builds or remodels there is a certain amount of technical detail which must be left to the judgment of the architect. But the chances are the owner's own particular prevance, and the desire to own a home which will be worth more than his actual cash investment is both natural and legitimate.

No depression-selected individual contemplates spending money on a house which cannot be more than redeemed in case of a necessary sale. It is in this vital interest, of building the best house for the least money, that the conception of the exterior is vastly important. Let the architect work out the details and supervise the construction, but the owner himself should be aware from the start of the necessity of maintaining a simple mass if the price is to be reasonable and the house therefore saleable should occasion arise.

It is not the simplest of accomplishments for the layman to understand plans and details—much must be taken on faith. But all can understand the exterior when it is presented in perspective drawings. It is economy to pay extra if necessary for two perspectives taken from diametrically opposed viewpoints so that together the two of them will show all sides of the house. In studying these views, or when seeing a model, there should be borne in mind certain factors which affect big economies in any house, regardless of style:

Build close to the ground. With modern equipment no basement is necessary; a heater room 10′ square is sufficient for all heating and hot water equipment.

Take advantage of the site. Let the floor levels vary if necessary, and enjoy what was characteristic of the fine old Colonial houses which needed no base planting but looked as though they grew from the soil. The garden should and can be part-and-parcel of the house when the first floor is only a step up.

Have uninterrupted walls as far as possible. Eliminate all unnecessary changes of direction in the walls if the house is to be built for less than $17,000. Let the requirements of the plan and terrain control the exterior, rather than strain to fit the house into a rigid "style."

Permit the eaves or cornice to project only slightly. The Swiss chalet and the speculative-builder bungalow go in for sombrero brim effects with expensive and questionable results. If the cornice is to project, have it substantial in thickness in the manner of Pennsylvania and Virginia Colonial.

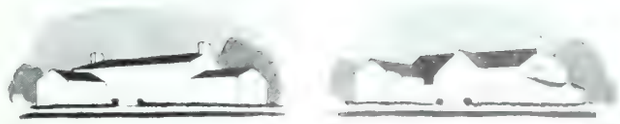
Don't strive for the picturesque by using several kinds of wall materials. This trick is associated with coffee-shops and Hollywood sets, but on a house it causes leaks, repairs and mental nausea after a short while.

Tomes have been written on the relative fitness and merits of historic periods. Within the compass of a few lines only a scattering list of common-sense points can be made:

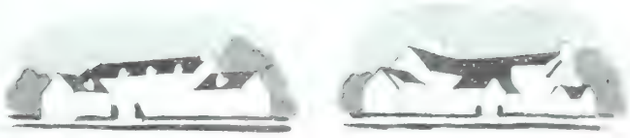
When you build a house it should be your home—not an architectural curiosity that makes you act a part.

At the other extreme, a house should look like a home, not a scientific institution or a factory. If you espouse flat roofs remember they were an old story to the Babylonians.

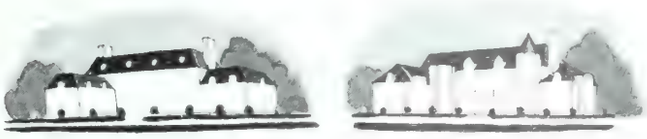
Start with the plan which will be most economical, sensible and suited to your particular needs.



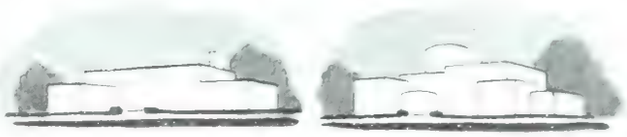
The left-hand drawing in each [illegible] shows a simple mass in the exterior of one of the [illegible]. Although no windows, doors, balconies, [illegible] are shown it should be obvious that these simplified versions cost far less than those in the companion drawings [illegible]



All these simplified examples could be done in any wall material even without any ornamentation they would be distinguished in appearance. On the contrary, the complicated versions look like large manor houses shrunk down and remodeled from time to time. They are pretentious in their medley of motifs and confusing to the eye



To build one of the complicated houses each workman, from the excavator to the roofer, would encounter difficulties at every turn difficulties whose solutions would call for much extra time, labor and, of course, expense. Obviously the possibilities of rain seeping through and cracks forming are greater than in simple, straight-going walls



The modern style is quite as susceptible to extravagances in exterior mass and resultant construction cost as are the older architectural types. It can (and sometimes does) approximate the appearance of the right-hand one of these two examples, at the obvious sacrifice of the simplicity and cohesion [illegible]



The upper house takes advantage of the site by keeping the floor levels close to the ground, while the one below it is more expensive and austere because it is too high out of the ground. The upper version has the heater room under the wing to the right adjacent to the garage; there is no other excavation necessary except that for wall footings



READY-MADE KITCHEN



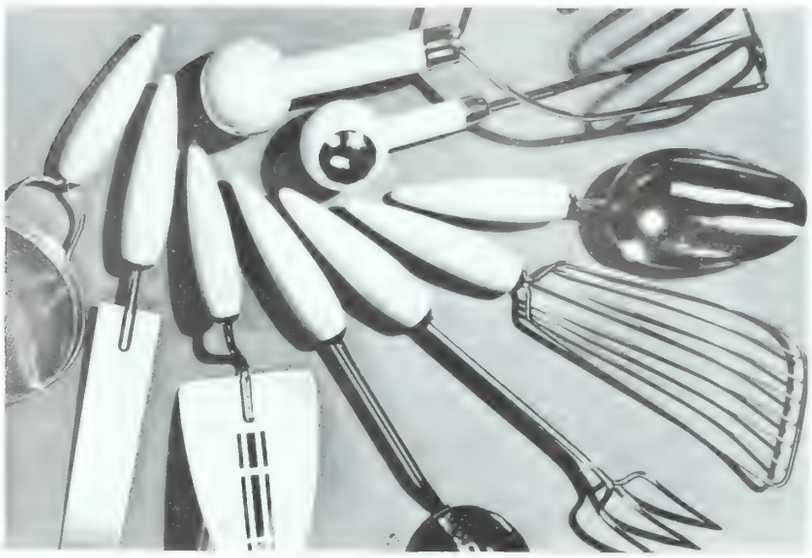
A PRACTICAL PRELUDE TO GOOD DINING

EVERY kitchen is assured of a good start in life now that leading equipment shops are showing the inexperienced how it can be done, with model cabinets ensembles like that opposite. All essential apparatus—65 pieces is included and sold for $69.50. Color scheme, red and white. Stainless steel cooking utensils

AT the right, above, you see what happened to the small fry of the kitchen after viewing the latest thing in automobiles. The handles have as little wind-resistance as their 16-cylinder inspiration, which makes them decidedly nice to take hold of and use, and are quite as smart in appearance. In gay colors. Henry Dreyfuss, designer

THE latest enamelware achieves new heights in smart design. Illustrated at right, it is quite distinguished in cream color with chromium lids fashioned in a stepped effect. Knobs and handles of black bakelite complete this refreshing scheme. The oblong piece is a new vegetable freshener for use in the modern refrigerator

IN Swedish kitchens the condiments are kept in pottery crocks like those below. White with red bands. Red and white fabricoid shelving to match—pleated, scalloped, or plaid with black accents. For names of shops carrying this merchandise, and information on the ready-made kitchen, write House & Garden's Reader Service



MIDGET MODERNISTS



NYROCM

STREAMLINED COOKERY



SWEDISH SCHEME



Colorful dressing rooms



n a new country house

In the host's dressing room, the walls are in Ludlow Poplar painted by Du Chemin, painted in grey and white, is embellished with early 19th Century engravings. Here white curtains with red Greek key borders and dark red Venetian blinds make an interesting window treatment. A practical coat rack, simple Regency furniture and the boldly designed floor, in black, white and grey enhance the masculine atmosphere



PRESENT-DAY FRENCH MOEURS ET MEUBLES REFLECTED IN THE SALON

French liner Normandie brings latest decoration ideas in the Rouen suite



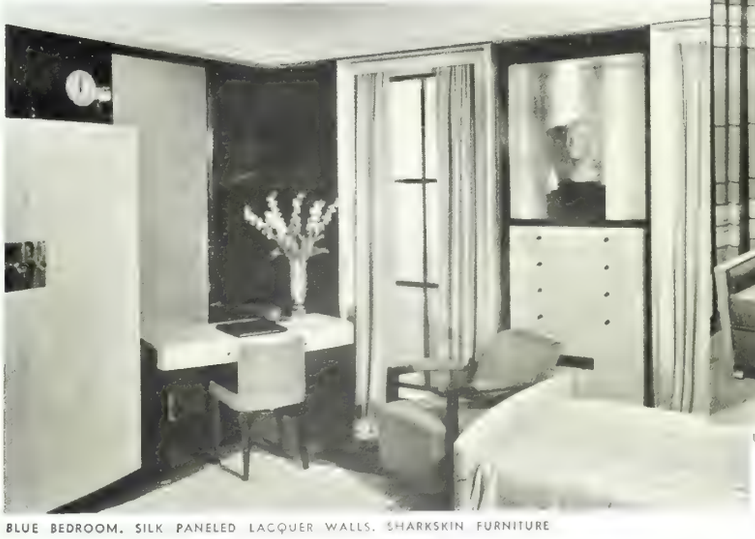
SALLE À MANGER IN LACQUERED PARCHMENT AND PALLISANDER DETAILED WALLS, SIMILAR TO SALON. SUITE DESIGNED BY DOMINIQUE



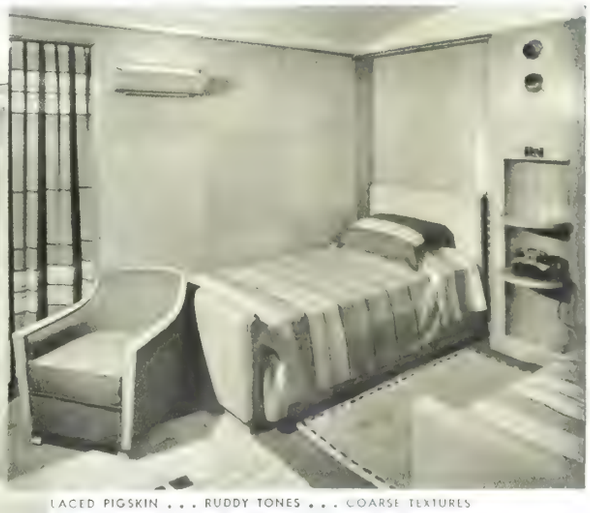
BEDROOM SCHEME IN BISQUE AND BROWN. WALLS OF LACQUERED BLOND WOOD PANELED WITH MIRRORS ENGRAVED AND TINTED BROWN



NYHOLM



BLUE BEDROOM. SILK PANELED LACQUER WALLS. SHARKSKIN FURNITURE



LACED PIGSKIN . . . RUDDY TONES . . . COARSE TEXTURES



Fruit Desserts

I must happen that I would rather eat fruit than anything in the world, so you must forgive me if I am a little excited about this article.

Beautiful fruit, luscious, juicy, fragrant, appealing to at least four of the senses, whether picked straight from the vine, or plucked from the push-cart, it is always tempting, always a perfect ending to a meal.

Perhaps because of the very fact that fruit is so good served just raw, or possibly stewed, we neglect some of the more glamorous and exciting ways of serving it. In any event, let's not be guilty of serving sliced peaches and cream five days in succession, just because we like this dish. Let the imagination run wild once in a while.

For instance, serve said peaches stewed whole on meringue pedestals, in a lake of red raspberry juice. Who knows? . . . your esthetic senses may be wafted to heights they have never reached before.

I wonder how asparagus ice cream would taste? . . . but then . . . let's not go into that at this time.

PÊCHE CONTROIT. Wash 6 perfect, pink-cheeked peaches, 6 blue plums, 6 apricots, 6 pears, and 6 red plums. Make a syrup by boiling 2 cups of sugar with 1 cup of water for five minutes, then put the peaches whole into this. Let boil a minute, then fish them out and let the cold water run over them. The skin will pinch off leaving the pink cheek. Put the peaches back in the syrup and boil until tender, then put them on a platter to drain, and in the same juice put the apricots, left whole, and the red and blue plums. Cook until they pop open. Then drain and put them on a plate. Continue to simmer the juice while you arrange the fruits on a large glass dish. When the juice has boiled down and is quite thick, cool and pour it over the fruits. Place in refrigerater and serve very cold.

SLICED PEACHES WITH ORANGE ICE AND ALMONDS. To make 1 quart of orange ice, boil 1 pint of water with 1 cup of sugar for five minutes, add 1½ cups of orange juice and the juice of 1 lemon. Also add the grated rind of 1 orange. Strain, cool and freeze in the usual manner. Remove dasher and pack well. In the meantime, wash, pick over and stem 1 pint of strawberries, 1 pint of raspberries and 1 pint of blackberries. Also pit and quarter 1 cup of ripe apricots and 1 cup of sweet plums. Make a syrup of 1 cup of sugar and ½ cup of water and pour a little of this over all the different fruits, keeping them separate. Place in refrigerator to chill. When ready to serve, peel and slice a few peaches and sprinkle them with powdered sugar. Turn the orange ice out into a not too shallow and plenty large platter, and place the different fruits in separate piles around the ice. Then sprinkle over all ½ cup of blanched almonds left whole. Serve immediately on very cold plates. Kirsch may be passed with this. This amount will serve from six to eight people.

PEARS À LA CUILLIÈRE. Wash 6 perfect pears which have been well chilled. Cut a little slice off of the bottom of each, and with a sharp knife remove the core, but save the piece you cut off. Fill the pear with black currant jam mixed with kirsch and replace the bottom. Place the pear, stem side down, in a glass of the right dimensions. The pear is eaten with a spoon, more kirsch being added while eating it, if desired.

MERINGUED ORANGES. Cut a slice off of the navel end of 6 oranges, and with a spoon scoop out the pulp. Place the oranges in the freezing tray of the refrigerator to completely chill them. Make 1 quart of orange ice as above, and pack. Measure out 6 level tablespoons of granulated sugar, and separate the whites of 3 eggs. Place these in a large bowl in the refrigerator. Prepare 5 or 6 cups full of chopped ice. Light the oven fifteen minutes before you are ready to prepare the oranges. Beat the whites of the eggs, slowly at first, then increase the speed as they begin to stiffen. When stiff, not dry, add the sugar, little by little, continuing to beat until all the sugar has been used. It should be very stiff. Put in refrigerator while you fill the oranges with the water ice. Place these in a bed of ice in an enamel pan. Put a big spoonful of meringue on each, sprinkle with granulated sugar and place in a very hot oven to brown. Remove from pan, place each orange on a dessert plate and send to table at once.



Written and Drawn by June Platt

BANANAS WITH COCOANUT CREAM. Grate 2 fresh cocoanuts. There are machines on the market for doing this which make it a very simple process. Place all the meat in a bowl and pour just enough boiling water over it to moisten it well. Let it stand an hour, mashing it now and then with a wooden spoon. Then put all this in a piece of strong linen and squeeze out the milk. Make a second extraction, adding less water the second time. Add this to the first milk extracted and place in a bowl, in refrigerator, covering it carefully with another plate.

Half an hour before you are ready for the banana dessert, peel 8 bananas. Lay them in a buttered glass cooking dish. Dot well with butter and pour over them 1 cup of pure honey. Place in a hot oven and cook until brown and well puffed. In the meantime, skim off all the thick white part of the cocoanut, which will have formed a cake on the surface. Put this in a pitcher and stir with a spoon to soften it, adding gradually some of the liquid part until it is the consistency of cream. Serve it with the baked bananas in place of real cream.

SLICED PEACHES IN PLUM JUICE. Make a syrup of 1 cup of sugar with ¼ cup of water. When thick, pour it over a dozen red plums. Place on fire and cook until the plums burst and the juice is red. Put several of the plums through a fine sieve and add to the juice. Place the juice on ice to chill thoroughly. Peel and slice 8 or 9 juicy peaches. Pour the plum juice over them and then serve a small bottle of kirsch separately, to be poured on the fruit by each person, if desired. This amount will serve six people.

BAKED APPLES PORCUPINE. First blanch ¾ cup of almonds and split them in two. Dry in a warm place. Peel and core 8 green apples. Place them in a glass cooking dish. Fill the cores with granulated sugar, in which you have mixed a little cinnamon. Dot with butter and bake until tender, but don't let them fall apart. Pour off the excess juice, if any, and reduce it by boiling. Pour it over the apples again. Make a stiff meringue of the whites of 4 eggs and 8 level tablespoons of sugar. Add 1 teaspoon of vanilla. Completely cover the apples with this and stick all the almonds into it. Sprinkle with granulated sugar lightly and place in medium oven for five minutes, then increase the heat. As soon as brown, serve with thin cream. For serving six or eight people.

APRICOT JELLY. Drain 1 can of good peeled apricots and put them through a sieve. Squeeze the juice of 2 oranges and one lemon and add ½ cup of granulated sugar. Melt 2 tablespoons, or 2 envelopes of gelatine in ½ cup of cold water, then add 1 cup of boiling water. Stir well and add to the fruit juice. Then add the apricot pulp. Mix well and put in an interesting mould. Place in refrigerator to set. Turn out on platter and garnish with blanched almonds. Serve with cream.

PLUMP STRAWBERRIES. Wash, pick over and stem 2 quarts of strawberries. Make a syrup of 1 cup of sugar and ¼ cup of water. When thick, pour over the berries and let it cool completely. Place berries on fire again and let them just come to a boil. Remove from fire and cool. Place in glass dish on ice. Serve very cold. This quantity will serve six.

STRAWBERRIES IN ORANGE JUICE. Wash, pick over and stem 2 quarts of juicy, ripe strawberries. Make a syrup of ½ cup of sugar and ¼ cup of water. Boil five minutes, cool slightly and add 1½ cups of orange juice. Pour over berries, place in refrigerator to chill. To serve six or eight.

COUPE. Make 1 quart of orange ice in the manner previously given. Also make some strawberry sherbert by crushing 2 quarts of strawberries which have been stemmed and washed, and adding 2 cups of sugar to them. Let them stand two hours, then add 2 cups of water to them and strain through fine sieve. Dissolve 1 tablespoon of gelatine in 1 cup of boiling water. Add to the fruit juice. Cool and freeze. Pack both the orange ice and strawberry sherbert in ice and salt. Now make about 12 little meringue birds by beating the whites of 3 eggs, slowly at first, then increasing speed until smooth and stiff; next add 12 tablespoons of granulated sugar, little by little. Drop by small spoonfuls on a white paper in oval shapes. Then with a smaller spoon, drop on one end of the (Continued on page 68)

A DECORATOR'S NEW APARTMENT







YELLOW, BURGUNDY AND SHELL PINK



VICTORIAN FANTASY



RAISIN, SILVER, WHITE AND CRYSTAL



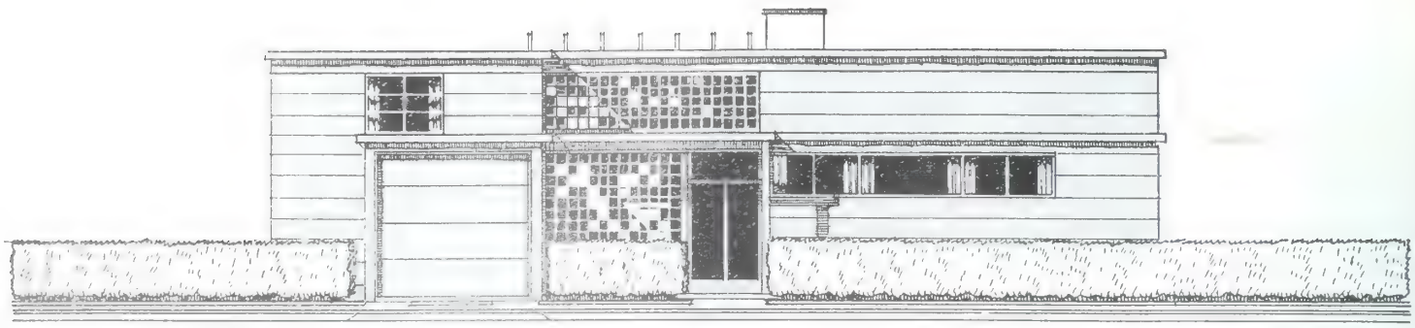
COLOR SCHEME FROM A PORTRAIT

In the New York apartment of Mr. and Mrs. Joseph Mullen a modern point of view has controlled the designing of a series of original rooms, founded on 19th Century styles. In the bedroom, shown on the opposite page, the ice green tint of the walls is a perfect background for a collection of rare prints of white flowers. The hangings and bedcover are white of an interesting texture. The lamps made of apothecary jars, under which moss gardens grow, are quite intriguing details

The drawing room, views of which are shown above and below, is pale clear yellow, burgundy and shell pink; the scheme having been derived from the colors that were used in the portrait of Mrs. Mullen which hangs over the Victorian mantel. The antique window cornices and some of the occasional pieces of furniture here are of pickled deal

Raisin colored walls in the dining room are accented by silver pilasters with crystal capitals. White taffeta curtains, white leather chair seats and the chartreuse of the sofa covering are in striking contrast to the dark walls and matching carpet. Furniture is light mahogany

The amusing and highly decorative lamp that is shown at right above consists of a sentimental Victorian bouquet, with a prim shade, the whole affair protected by a bell glass. The decorations and designs are by Joseph Mullen



Contemporary ideals in an $11,500 house

J. Andre Fouilhoux, Don E. Hatch,

Associated Architects

Now we offer our readers a modern, air-conditioned interpretation of the "ideal house". In the July issue of House & Garden, requirements governing the design of an ideal house were drawn up by six experts representing architecture, decoration, building, real estate, domestic science and child training. Fundamentally, the same conditions were assumed by the architects who designed the present house—with one important exception, and one addition.

The exception was that whereas the July house was designed to cost about $15,000, our modern house can be built for an estimated $11,500.

The additional limitation consisted in conjuring up the image of a typical family whose typical needs and whims and predilections the finished house would have to satisfy.

This family—a husband and wife, and their young son and daughter—live in the country because they like it. Their house, therefore, attempts to identify itself with this fondness for the outdoors by a graceful and almost imperceptible transition from the living rooms to the open air. Since they enjoy the company of their friends, and encourage their children to invite their schoolmates to the house, provision is made, by means of living room, terrace, covered porch and second-story lounge, to accommodate them all.

The site of the house is a lot 75′ wide and 125′ deep, sloping toward the south from the road or street. The grade is 15%, a drop of about one foot in seven. To fit this slope and to eliminate excessive excavating and filling, the house ingeniously steps down in several levels from the road on the north to the southern garden.

The garage, entrance, service quarters, and kitchen are arranged along the north side of the house, leaving the south side, with its sunny garden and wide vistas over the sloping terrain, free for lounging, dining, and recreation and for sleeping quarters.

Dining, living room, porch and terraces extend across the entire width of the lot, at a level slightly above the garden, insuring an uninterrupted view. Grouped for maximum convenience and mobility, the space can be opened up for large gatherings or segregated for small groups or normal use. The dining room end may be separated from the living room by the simple expedient of a sliding curtain.

The south wall of the dining-living room is principally glass, inviting the eye to explore the garden and the country beyond. The inside wall accommodates the fireplace, wood-closet, card table storage, and bookshelves. The picture window is framed by planting on either side, continuing the planting in front of the dining room window, giving a pleasant atmosphere during the winter months, and further identifying the house with the garden. This welcome touch of green is repeated along the windows of both the master's and the children's sleeping rooms.

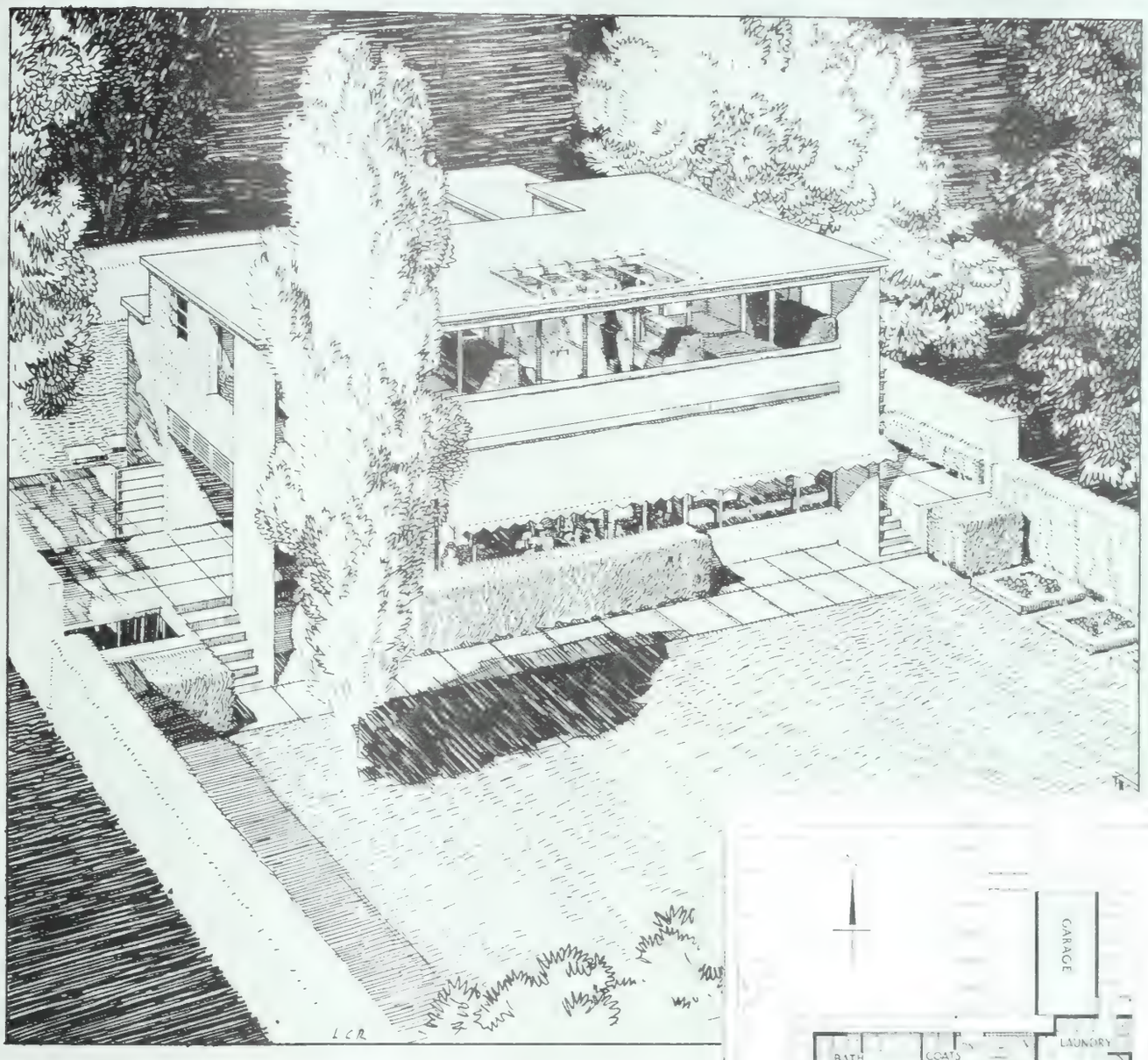
Adjacent to the living room, the covered porch—which may be either screened or glazed—flows out to the terrace and offers opportunity for indoor games or lounging. A closet under the maid's quarters provides storage space for recreational and entertaining equipment. The terraces are several and varied. The one which continues from the porch accommodates a small reflecting pool; the one fronting the living-dining room windows is shielded from adverse winds by wing-walls projecting from the house; and all are screened with walls and hedges to assure privacy.

The service quarters are entered at the corner of the house near the garage and away from the main entrance. A laundry and service hall, providing for food receiving and storing, connects conveniently with a service yard. The kitchen arranges itself in a systematic progression from the refrigerator, through the preparation counters and stove, and ends appropriately at the dining room door. Storage of china, glass and silverware is provided for in the kitchen, convenient alike to the dining room and to the sink.

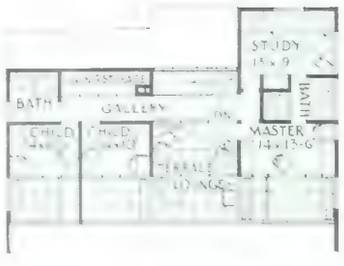
Another door from the kitchen opens directly on the stair hall. A few steps down lead to the centrally located heater and air-conditioner room and to the storage room. A half flight up leads to the main entrance and to the maid's room and bath off the entrance hall. Another half flight up is the second floor with master's and children's sleeping rooms, study (which may be used as a guest room), and lounge.

Bedrooms face the south, each divided with glass partition to provide individual cross-ventilated sleeping-porches, and a dressing portion which may be kept warm in winter. Projecting roof and wing walls give protection from rain and wind. The lounge commands a broad view of the surrounding country and the opening in the roof above it affords opportunity for sun bathing in peace and privacy. (*Continued on page* 75)









Above broad windows, porches and inviting terraces of the ideal modern house create no emphatic line of demarcation between the indoors and the out. The plans, at right, show how convenience and economy is secured without loss of apparent spaciousness. At top of facing page: the entrance façade, showing the garage (with door closed), entrance, and the expanse of glass which lights the stair hall. Left: a section through the house demonstrates how it is fitted to the sloping site, and how the entrance hall, at left, connects by half a flight of stairs with the sleeping rooms above and the living rooms below. The southern façade is stucco, the remainder is redwood grooved siding. J. Andre Fouilhoux, Don E. Hatch, associated architects

QUESTIONS OUR READERS HAVE ASKED

Selected information letters of general interest

SQUEAKING FLOORS

Q. *I should appreciate advice as to what, if anything, can be done to prevent floors squeaking when walked upon. The floors are only [illegible] board supported by [illegible]. I would not want to have [illegible] the oak flooring, so if any [illegible]*

Mrs. M. L. R., [illegible], N. Y.

A. If it is possible to obtain access to the underside of the floor, such as a first floor with an unplastered cellar ceiling, the thing to do is to carefully drive wedges between the rough flooring and the floor beams, using shingles for the purpose. By making a solid bearing for the rough flooring most of the squeaking will disappear.

If there is no way of getting under the floor it will be necessary to drive out (not wire) floor nails through the face of the floor and countersink them so that the holes can be filled up with plastic wood or putty. If the positions of the beams underneath can be located, nail into them. In nailing, put as much weight as possible over the spot that squeaks when the nails are driven. The plastic wood or putty can be stained to match the wood.

It has been suggested that talcum powder sifted between the joints of the boards may sometimes be effective in doing away with the squeaks in a floor.

SWEATING WINDOWS

Q. *We have a condition in our house with which we think you may help us: that is, sweating windows. The house is [illegible] years old, made of concrete [illegible] rough stucco on the outside, and [illegible] on the inside and [illegible]. The heating system is hot air. It is [illegible] cover, but the windows are very [illegible]. Is there any solution to this?*

M. G., [illegible], Pa.

A. It is because of this condition of excessive moisture in the air of the house. This often occurs in a kitchen or a bathroom, but is seldom seen throughout a [illegible]. If there is a water evaporation pan on the furnace, it should be disconnected. The possibility of dampness coming up from the cellar should be checked by keeping all of the windows open for a period of time, by which the moisture would be reduced and kept out of the floors above.

From the description of the construction of the outside walls, it would not seem that they are a source of the trouble. If the other suggestions that we have given fail, however, it might possibly be that the walls are wet, and in that event it would be advisable to apply a coating of colorless waterproofing on the outside.

INSECT PESTS

Q. *I am having trouble with several sorts of insect pests in my garden. There are huge ant hills in my lawn, making it difficult to mow, and unsightly as well. There are red spiders on my evergreens. Striped beetles are rapidly destroying my cucumber and squash vines, and there are flea beetles on the tomatoes and egg plants, as well as several plants in the flower garden. Can you tell me how to get rid of these pests?*

H. M., Manchester, N. J.

A. Since many of the lawn ants are not attracted by sweet things, as are those that get into the house, such bait is not very efficient against them. Carbon disulphide seems to be the best thing to use for them, either in the lawn or in the flower garden, provided the hills are not too close to the stems of plants which might be damaged by it. Make holes in the ground around the hills with a small iron rod, a large spike, or some similar implement, put a teaspoonful of carbon disulphide in each hole and plug it with wet earth. Do this preferably in the evening or late afternoon.

Red spiders can be eradicated from evergreens by dusting with a mixture of equal parts dry sulphur (fine), and dry tobacco dust. Begin treatments in June, and continue through the season, making applications about three weeks apart. Do it in the morning when the dew is still on the foliage, so that the dust will stick and not be blown away before it becomes effective.

Striped beetles do most of their damage from the time plants are just emerging from the soil till they are about four weeks old. During this time keep the plants literally covered with a dust made of one pound calcium arsenate to fifteen pounds gypsum or land plaster. Hydrated lime can be used in place of the gypsum, but it may damage the foliage.

Flea beetles can be controlled by the use of a similar dust, or with Bordeaux mixture to which calcium arsenate has been added. Both these and the striped beetles are very apt to appear so suddenly and in such large numbers that they do a great deal of damage in even a quite short time. It is wise to make daily inspections of the garden for them, during the early weeks of the season, and by all means have a supply of dust or spray all ready to use instantly they have been detected.

REMODELED HALL

Q. *I recently purchased an old house and plan to remodel it. However, in the case of the reception hall which is really too large—it is 11½ by 18½ feet—my architect advises that, on account of the location of the chimney and bearing walls, nothing can be done to reduce its size.*

Is there any way to decorate this white elephant to make it seem less large and clumsy? To make the problem even more difficult, there is very little unbroken wall space. A six-foot space along the stair case and two three-foot spaces either side of a niche in the opposite wall are the only areas available for furniture.

B. R. McK., Hamilton, Ontario.

A. You can reduce at least the apparent size of the large hall by breaking up the floor space. This can be done, for instance, with linoleum or broadloom carpeting in which a border and some center motif could be inlaid, in a contrasting color.

Supposing that a black linoleum was selected, a border of cream could be stripped-in, following the contour of the room. A large star or circle or something of the sort, in cream, could break the center.

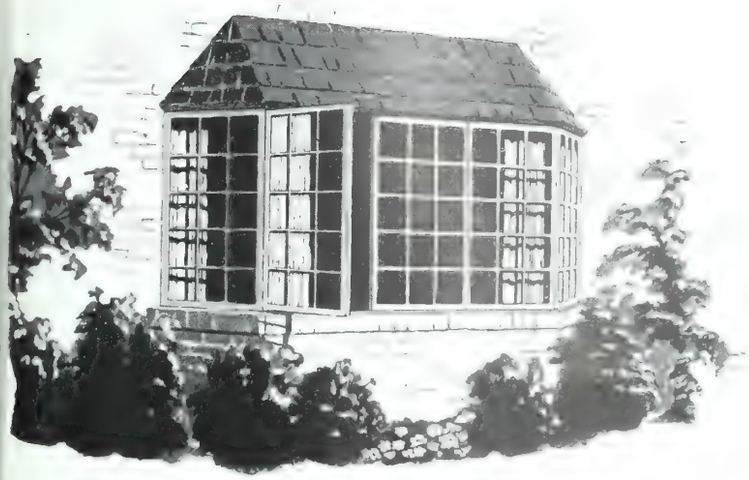
A couple of straight chairs, to stand at either side of the niche, and a console table, in the space below the stairs, will be enough furniture.

ERASING PLASTER MARKS

Q. *In our newly purchased old Colonial house, we have removed the ceiling plaster to expose the beams. The underside of the beams have white plaster markings on them. I have treated them with soap and water, linseed oil and steel wool. Though they disappear for a time, as soon as we have rain or a siege of dampness, they reappear again. Could you tell me some way of permanently getting rid of them?*

E. R. S., Chevy Chase, Md.

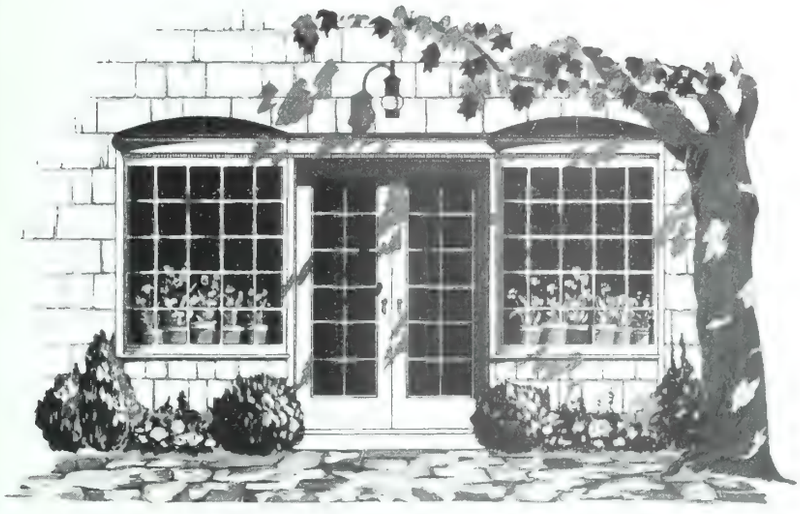
(*Continued on page 75*)



FRENCH PROVINCIAL, GEORGIAN, REGENCY



GEORGIAN, REGENCY



COLONIAL, FRENCH PROVINCIAL



EARLY AMERICAN

If you are adding a bay window

WHATEVER style your house, there is a bay window that will enhance it architecturally, give light in a desirable place or frame a view. At upper left is a bay in brick for a French Provincial or Georgian house. Cost, about $450

Bay at upper right was designed as a picture window for a dining room; could also be at end of a living room. For Georgian or Regency house. Cost, about $400

Immediately above are twin bays with French doors between. Splendid for either living or dining rooms. Designed for Colonial, but could be used on almost any Provincial house design. Cost, about $325

AT RIGHT, above, is a bay for a Colonial house bedroom, although it could be good downstairs. With little alteration it may be made appropriate to English or French Provincial houses. For a brick already built, cost is about $275

To the right is a second story bay for an English half-timber house of brick, stucco or a combination of both. This bay window, also, with very slight alterations in design might be used for a first floor room. Its cost would be in the neighborhood of $[illegible]

The bay windows on this page were designed and sketched by Carl T. [illegible] and William Ward Ju[illegible]



ENGLISH HALF-TIMBER

ACTIVITIES FOR GARDENERS IN AUGUST



FIRST WEEK

SECOND WEEK

THIRD WEEK



FOURTH WEEK



FIFTH WEEK

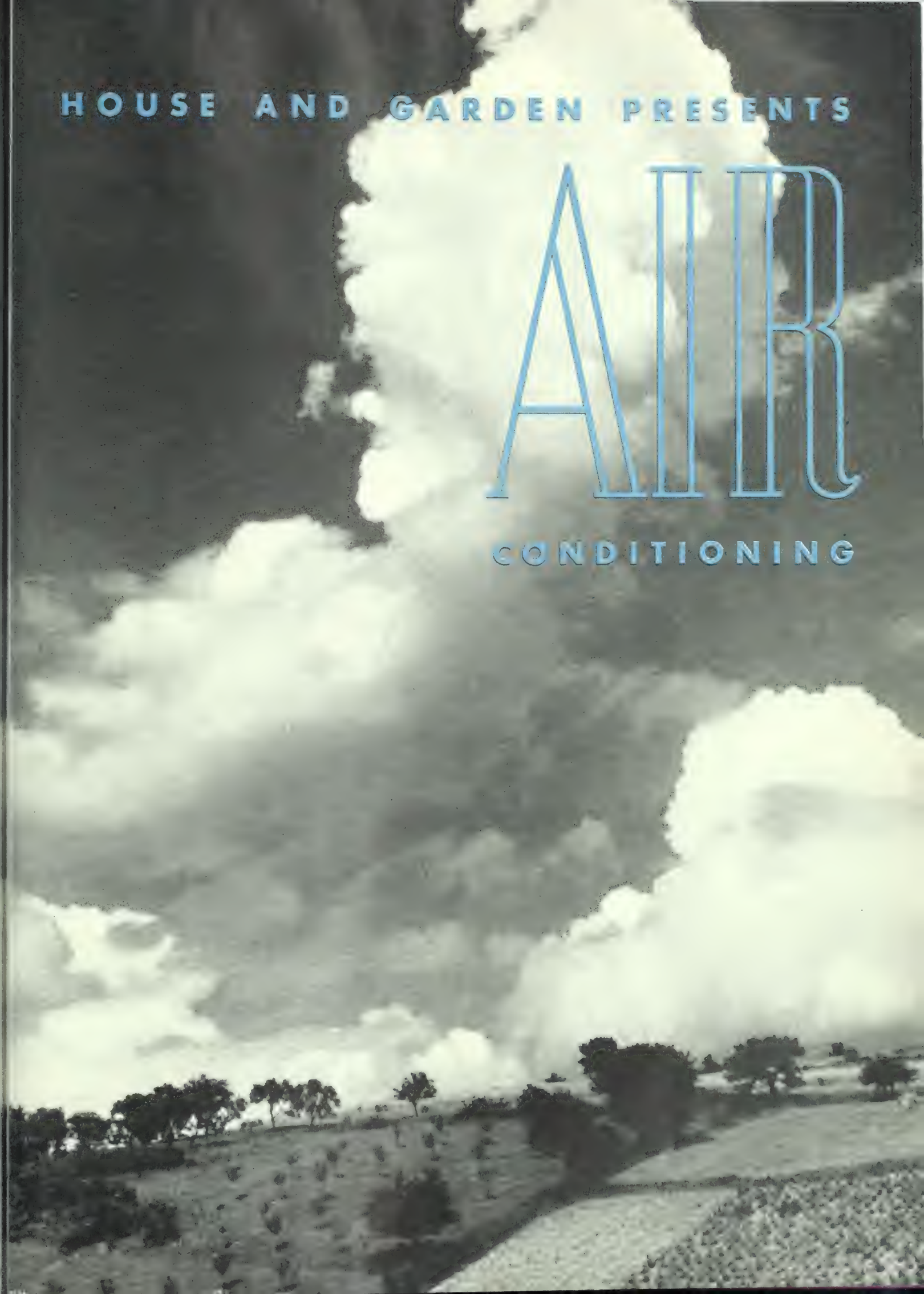


"Quer thing 'bout cold snow mixed kinds of it there be. Ye'd think, thet since the only reason for it is to git some air from where it is to where it ain't, it'd be all the same, like—but thet ain't the case. A January gale out the nor'west ain't no more like a southerly April breeze than night's like day. An' when it comes to the rushin' blast thet rips along just ahead o' the rain in a whackin' old thunderstorm—wal, ye wouldn't know thet it belonged to the same family as the stillin' hot breeze thet had been blowin' half an hour before."

—Old Doc Lemmon

HOUSE AND GARDEN PRESENTS

AIR CONDITIONING



AIR CONDITIONING

INDUSTRY STANDS AT THE THRESHOLD OF THE AMERICAN HOME

• FIRST OF A SERIES OF HOUSE & GARDEN BUILDING SUPPLEMENTS •

YOUNG men who were born at the turn of the century drove to school in buggies, to college in automobiles. They speed their business trips, now, with airplanes. Among their wedding gifts, in the early 'Twenties, were head-phone radio sets. And their first important purchases for their new homes were mechanical refrigerators and automatic heating units.

As each genuine contribution of 20th Century technology has appeared (after a course of sprouts in factories where it was geared to quantity production) it has met a sweeping reception from the American public.

The modern scientist creates wants and the means to fill them, coincidentally.

There is nothing essentially new about air conditioning. Willis Carrier installed the first practicable air conditioning system in a lithographing plant in New York in 1903. He tells us there was no trouble in selling the idea. The difficulty was in collecting a body of data to make the system function effectively.

Clyde R. Place, consulting engineer, designed his first air conditioning installation in New York in 1906. And about that time Stuart W. Cramer, of Charlotte, N. C., was looking about for a means of making the spinning mills of North Carolina more habitable. Scientists in other parts of the country assisted these pioneers at the accouchement of the infant air conditioning.



During its thirty years of existence, business men have found out this about air conditioning: it is dependable. Its controls can be set to keep humidity out of the air of a lithographing plant, where air moisture stretches paper sheets and makes accurate printing impossible. It can be depended upon to absorb the enormous heat load generated by the intricate machines of a spinning mill, where formerly it was necessary to open windows even on zero days.

Tested for dependability in factories, air conditioning was first introduced to the American public in theaters and places of entertainment, where discomfort is distinctly unprofitable. The lessons the industry learned in these first contacts with the consuming public are standing it in good stead now, when the public has awakened to the possibility of eliminating discomfort from its places of residence.

Not only is the theory of air conditioning not new, the essential parts of an air conditioning installation have been tested in a thousand different ways. The fans that move the air, the filters that clean it, the means of humidification and heating, the compressors and coils that cool and dehumidify, all are familiar to every one of us in warm air heating plants, in mechanical refrigerators and in ordinary ventilating systems.

Even a new-sounding air conditioning element like silica gel, a sandy substance used to extract moisture from the air, has been used for a number of years as a medicinal corrective for excessive drinking.

The problem of the scientist in adapting air conditioning to residential usage has been merely to correlate the various factors and put them together in a form which would not be impossibly expensive to install and unduly costly to operate.

In fulfilling this obligation, the scientists have been impeded by the quacks who look to air conditioning as a new means of mulcting the public.

Several years ago an inventive genius evolved a way in which water could be dripped on a rapidly moving fan and passed into the air in the form of a very fine vapor.

Taking the fruit of his genius to a high-pressure salesman, he interested him in the invention. The salesman found that when he put his face up to the contraption it gave him a sense of coolness. Forthwith he launched a campaign to sell these devices as "room coolers".

THE COMFORT ZONE. Air conditioning engineers can show on a chart of relative temperatures and humidities the points at which 98% of the people feel comfortable. Decolletage and tail-coats may require, in summer, a little more dehumidification and less cooling, to give men the feeling of coolness, without chilling the less fully dressed



NOTHING'S SO VARIABLE AS THE WEATHER. This map shows (in figures above the arrow lines) the probable length of heating seasons, in days; and (in figures below the white lines) the probable length of cooling seasons. The figures are relative (no statistics are available) and variable as the weather. They indicate the number of days when you may need heating and humidification and the number of days when air movement, dehumidification or cooling might be welcome. One fact stands out: despite public interest in cooling, which is "news", heating, at least in the north, is two-thirds of year 'round air conditioning

The public fell for it to the tune of thousands of dollars. The inventor's company mushroomed. Restaurants bought the "room coolers" in quantity.

Yet any air conditioning authority could have told the purchasers of this sort of equipment that the only probable effect the "room cooler" could have on the atmosphere was to render it more unbearable by (1) increasing the humidity and (2) increasing the heat content of the room by the operation of the motor that drove the fan.

There was little information available to the public at that time on the science of air conditioning. The people had to learn by trial and error. They did, eventually, and within two years this particular inventor's company was dead. But the public, in the meantime, had been robbed.

It is not pessimism to state frankly that this regrettable experience will be repeated a number of times in the next five or ten years, while air conditioning is achieving its full stature.

Until the public comes to understand air conditioning values, as it now understands automobile values, until it actually appreciates what it wants and can get from this new science, quacks will flourish and foolish people's money will be wasted.

When you buy a year 'round air conditioning plant you buy the breathable atmosphere of your home. Your personal specifications of the quality and character of this atmosphere must govern your choice of equipment. "Some like it hot, some like it cold" is an adage. With air conditioning you can please yourself about humidity, aridity, cleanliness and air movement as well.

Begin now to form a definite set of predilections as regards the air that surrounds you. When you go into an air-conditioned place, see if it is too cold (as it often is, where the proprietor is trying to "show off" the capabilities of his plant), too moist, too dry or too hot. When you find a day that strikes you as perfect, look at the weather reports and check the temperature and relative humidity.

Then you can go to your architect, consulting engineer or air conditioning firm and say: "I want every day to be like June 16, 1935. That was perfect! The temperature averaged 77 and the relative humidity 50%. Please deliver a system to my house and adjust the controls to my personal ideas of atmospheric perfection."

The following summary of air conditioning has been written to give you the necessary basic details about the science so that you can better evaluate the merits of the different types of year 'round air conditioning systems, unit air conditioning systems, and the means of humidification and proper ventilation.

WHAT AIR CONDITIONING IS

Year 'round air conditioning is a system of atmospheric control designed to compensate, indoors, for irregular and uncomfortable conditions outdoors. It may be expected to maintain: (1) comfortable temperatures, neither too warm nor too cold; (2) regulated humidity, neither too moist nor too dry; (3) correct air motion and distribution; (4) clean air, free of dust and soot.

Our normal body temperature is 98.6°. Heat is maintained by a process of burning up nourishment—food being the body's fuel. Not only heat, but vitality, energy and strength are produced by this nourishment. Since there is no way of forecasting the exact demands which will be placed on the body during any given day, this process normally produces a greater degree of heat and energy than is required. In order to maintain its constant temperature of 98.6° the body attempts to radiate and throw off to the surrounding air and objects all its excess warmth.

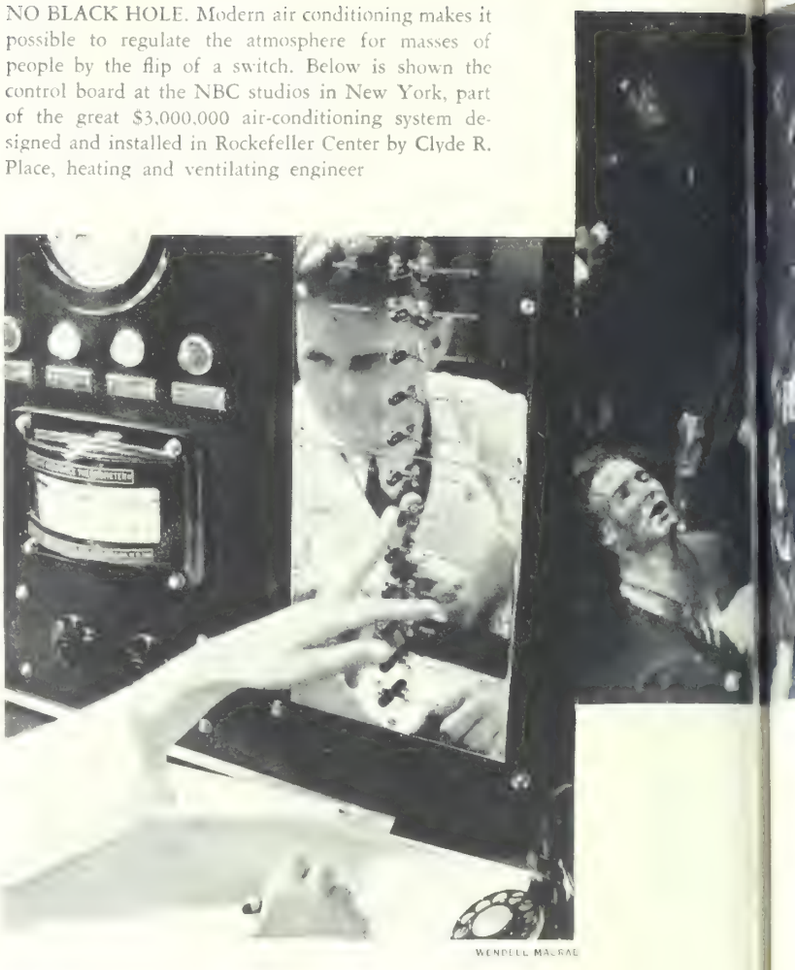
On a winter day, if the surroundings are cold, the body succeeds rather too well, and by a resulting contraction of the surface blood vessels (shivering) it seeks to conserve its heat. But on a hot summer day the conditions are reversed. Then the body's inability to throw off surplus heat activates the perspiration glands, thus providing moisture for evaporation, which, in turn, results in self-cooling.

Three factors may be said to control an ideally regulated environment for the body—the temperature of the air, the humidity of the air, and the circulation or movement of the air.



HEALTH COMES FIRST. The causes of allergic diseases, such as hay fever and asthma, may be determined by testing the body for reactions to pollens, dust, etc. Where the irritant is air-borne, the disease can be eliminated by the installation of air-conditioning. The filters used in year [illegible] equipment also remove particles from the air by catching the dust particles on which they travel. And the incidence of respiratory diseases is definitely lessened

NO BLACK HOLE. Modern air conditioning makes it possible to regulate the atmosphere for masses of people by the flip of a switch. Below is shown the control board at the NBC studios in New York, part of the great $3,000,000 air-conditioning system designed and installed in Rockefeller Center by Clyde R. Place, heating and ventilating engineer



WENDELL MACRAE

If the thermometer, on an August day, stands at 80; if the moisture content of the air (the humidity) is 50% of maximum; and if there is a gentle breeze, we are comfortable. The air, being lower in temperature than the body, absorbs the body's excess warmth. The humidity, representing but half the air's capacity to absorb moisture, enables the air to absorb excess moisture from the body. And the movement of the air keeps a constant flow circulating about the body, maintaining maximum cooling and absorption.

This constitutes a favorable environment—what we should call a fine summer's day.

Now by advancing the temperature to 98°, increasing the humidity to 100%, and reducing air motion to zero, the "fine day" becomes the "Black Hole of Calcutta". The body loses none of its excess heat, none of its moisture. And it is surrounded by a wall of superheated air. The only possible result is heat prostration, and, if protracted, death.

Fortunately, such extreme conditions almost never occur simultaneously. But whenever temperature, humidity and air motion approach the extreme, the body becomes, in a relative degree, uncomfortable. The "hot and sticky" sensation so frequently experienced in summer serves as a warning.

Air conditioning in the home deals with this summer problem by (1) reducing the temperature, (2) decreasing the humidity and (3) providing for a gentle circulation of clean conditioned air.



UNITED ARTISTS

A CATASTROPHE OF 1758, in the movies. In the Black Hole of Calcutta, 123 out of 143 persons died within ten hours because their bodily heat machines could not lose heat by evaporation, convection or radiation (see caption at right). Excess humidity, no air motion, no cooler surrounding objects literally burned them up. Summer conditioning enables us to maintain our normal 98.6° by dehumidification, air motion and cooling

In the winter, air conditioning warms the air, adds moisture to it as needed, and by positive circulation provides the means for maintaining a uniform temperature throughout the house and in every part of every room. In addition, both summer and winter, it cleans the air and removes dust, dirt, bacteria and pollen.

As a factor in guarding the family's health air conditioning is potentially just as important as it is in providing comfort. Winter ailments frequently result from drafts, from irritation of the membranes of the nose and throat by dried-out air, and from bacteria borne on the dust constantly floating around every house.

Sufferers from hay-fever have found a source of real relief in air-conditioning.

Among the very practical benefits derived from this new science should also be listed the economy of time and money effected by the cleaning of the air. In tests sponsored by the University of Illinois and conducted in a typical residence it was found that, due to the absence of dust particles in the conditioned air, it was necessary to dust the furniture only every three days instead of each day. Similarly curtains and rugs stay clean longer and cleaning bills are reduced. Books, paintings and furniture benefit by controlled humidity. They are protected alike from the destructive action of air that is too dry and of air that is too damp. Plant life thrives in conditioned air, and even the structural members of the house itself are protected from the stresses of expansion and contraction which result in cracks in plaster walls and damage to floors and woodwork.



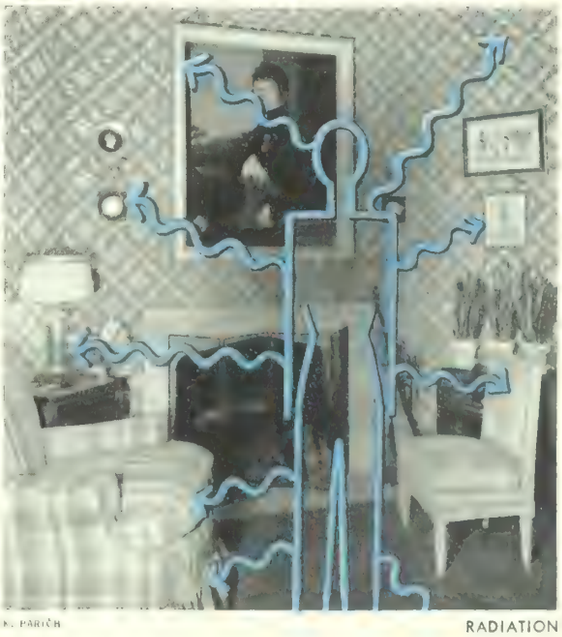
REMIE LOHSE

EVAPORATION



ACME

CONVECTION



K. PARICH

RADIATION

THE BODY IS A HEAT MACHINE, or "Heating is Controlled Cooling", might be the title for this group of pictures depending on whether you are considering air conditioning from its winter or summer aspect. The heat machine, winter and summer, throws off heat by 1. evaporation of perspiration (which may not even be visible) 2. convection: that is, the air movement which carries away the tiny envelope of air that surrounds us, and 3. radiation: the body constantly emanates invisible heat waves to cooler objects near it. On cold days these natural cooling processes must be controlled by humidification, regulation of air movement to eliminate drafts, and by heating

AIR CONDITIONING

Air-conditioning systems may be broadly divided into two groups: the central system and the unit system. Either one is capable of conditioning an entire house, but only the unit system is designed to be installed in a single room.

Central air conditioning requires a plant, usually located in the basement, from which conditioned air can be conducted to various parts of the house through ducts, and returned again to the conditioner by means of other ducts. Types of mechanical equipment involved in central year-round air-conditioning systems are described in the ensuing paragraphs.

Winter heating is of major importance in air conditioning since, despite the natural prevalence of interest in cooling, which is "news", heating still represents about two-thirds of any air-conditioning job. There are three general types of heating apparatus which may be used, or "modernized" for air conditioning.

Warm air systems already installed, are in many cases readily convertible to air conditioning since all existing equipment can be used to advantage. In some cases, however, it may be found that outlets are not correctly placed for proper circulation of conditioned air and may need to be changed.

Piped distribution systems, employing radiators as heating units, since they afford no outlet for conditioned air, require the use of unit conditioners. The advantage of this type of air conditioning will be discussed further on in this article.

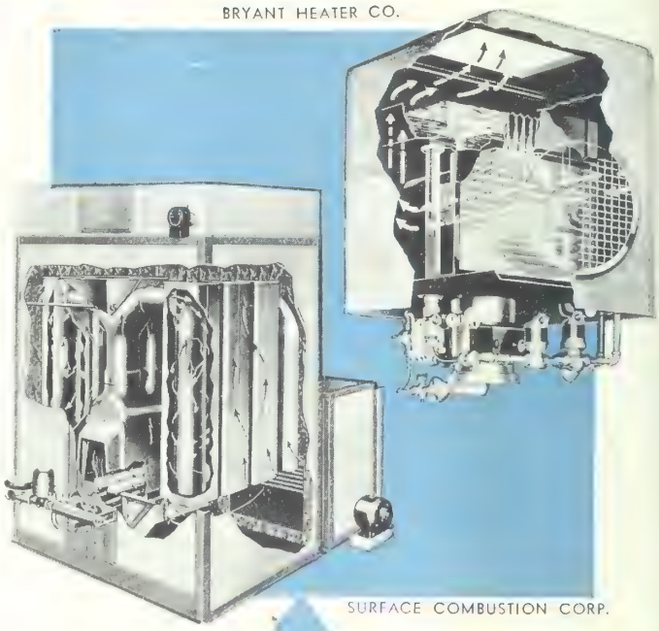
A combination warm air-radiator system is sometimes advisable. Such a system provides for the circulation of warm air through ducts to all living quarters, yet by means of radiators provides necessary heat in bathrooms, kitchen, garage, storage space, etc.

Humidification in various guises is not unknown to the home owner. The commonest and least efficient device is the metal container which attaches to the radiator and is supposed to be kept filled with water. The amount of moisture released by this method is entirely ineffective, yet its popularity indicates the degree to which the need for humidification in the winter heating season has made itself felt.

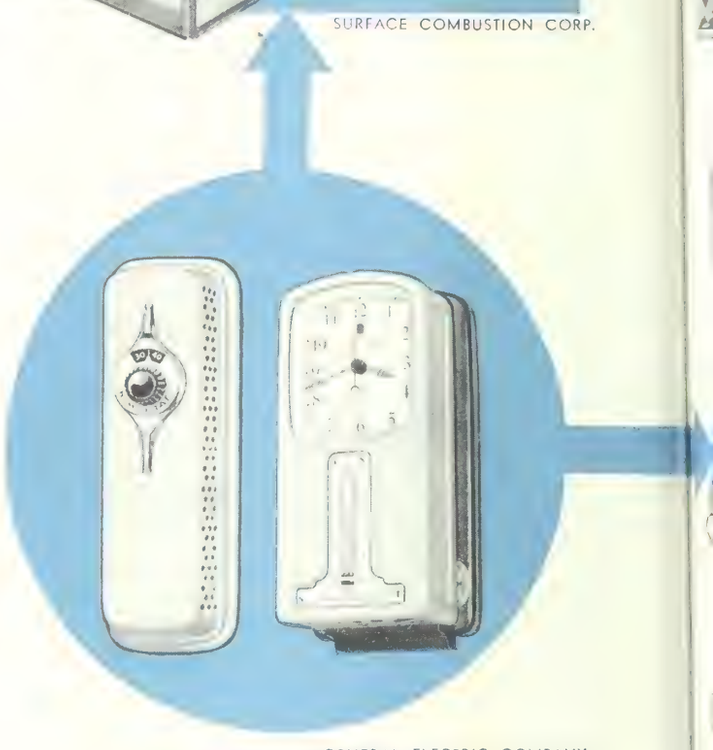
The principal modern methods of humidifying are: 1. Evaporation of water, sometimes accomplished by means of large heated pans over which a strong current of air is forced, and which operate in conjunction with air-conditioning equipment of warm air heating systems. 2. Self-contained humidifying units operating independently of the heating plant, and delivering a fan-driven air stream to the rooms above through a centrally located duct. This type of humidifier can be equipped to recirculate the air by the installation of a return duct at some point remote from the outlet. 3. Production of a fine mist by mechanical atomization; and 4. Forcing air through sprays of water.

Every air conditioner intended for winter or year-round use employs one of these methods of increasing the moisture content of the air. Selection of the proper

BRYANT HEATER CO.



SURFACE COMBUSTION CORP.



GENERAL ELECTRIC COMPANY

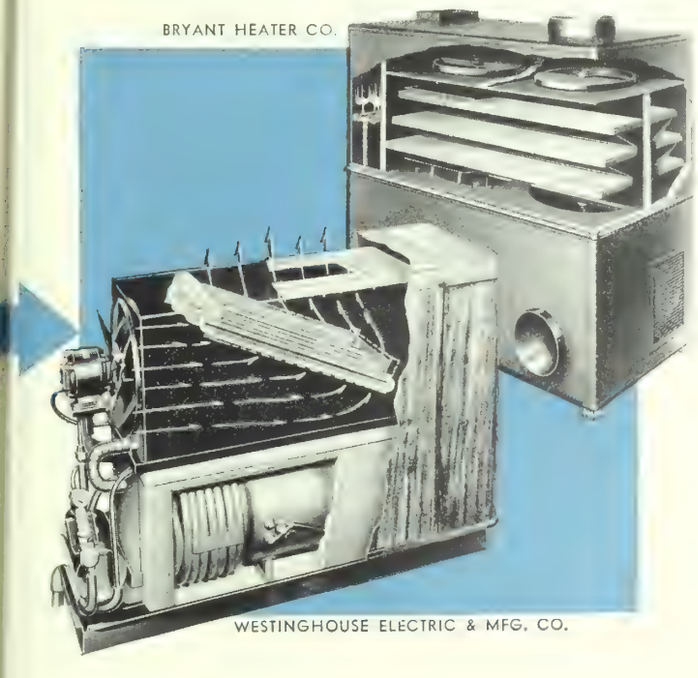
LIKE CHRISTIAN MORALITY, air conditioning has seven cardinal virtues: HEATING, HUMIDIFICATION, COOLING, DEHUMIDIFICATION, AIR CLEANING, AIR MOTION, AUTOMATIC CONTROL. The first two virtues (upper square) pertain to winter; the next two (lower square) pertain to summer, and the remaining three (two circles) are in operation the year 'round. The humidistat and clock thermostat (lower circle) operate the winter and summer equipment. Any year 'round installation will contain every one of these features in a compact, unified form. For purposes of illustration we have shown typical units by means of which each of the seven virtues is achieved

AS SEVEN VIRTUES



CARRIER CORPORATION

BRYANT HEATER CO.



WESTINGHOUSE ELECTRIC & MFG. CO.

HEATING may be achieved by a warm-air furnace, similar to the gas-fired model, upper right; HUMIDIFICATION, by a humidifier (shown above the warm-air furnace) designed to hang from the basement ceiling. COOLING is easily provided by a unit room cooler of the type shown in the lower right. DEHUMIDIFICATION may be achieved by means of cooling, or by the adsorption method, a typical unit of which is shown just above the unit cooler. AIR CLEANING, with filters, shown (enlarged) before and after usage at the upper right, is a feature of the AIR MOVEMENT provided by the blower fan which may be seen in the middle of the winter air conditioner just below

type may involve consideration of the cost of available water, and possible presence of excessive quantities of mineral salts, some types being more economical and satisfactory than others under given conditions.

For maximum satisfaction and comfort, control of humidification should be as automatic as possible. Just as a thermostat controls the amount of heat supplied from a heating unit, so the humidifier is best controlled by a similar instrument called a humidistat. Other cheaper methods of control exist but it is usually worth the extra expense to be assured of a precise balancing of humidity to heat supply and to outdoor relative humidity.

Air motion is of far greater importance as a comfort factor than is generally realized. By affording adequate circulation in the winter, it makes possible the maintenance of uniform temperatures throughout the house, eliminating cold floors and widely divergent room temperatures. In summer it becomes a very important factor in cooling; and at all times, by bringing in fresh air and recirculating indoor air through the conditioner and around the house, it is essentially necessary.

Air motion is accomplished by a fan (or blower) of the type and size best adapted to the capacity of the equipment in which it is to be installed. Generally speaking, a fan capable of moving a large volume of air slowly is more desirable than a smaller one which must be run at relatively high speeds. Specially designed quiet-running motors are used to operate these fans. Noise is still further minimized when air is moved slowly rather than at high velocity.

Air cleaning equipment is classified according to whether cleaning is accomplished by filtering or by washing. The several types of filters are again divided into (a) dry filters, made of cloth, porous paper, pads of loosely held fibres, spun glass, or some similar material which may either be cleaned or discarded when dirty, and (b) viscous filters, made of rather coarse fibres coated with a sticky material to which dust adheres when passing through the mat. Viscous filters must be renewed by washing and recoating with fresh liquid. Filters build up increasing resistance to passage of air as dirt accumulates on them, but when kept properly clean their efficiency is high.

Air washers operate by passing the air first through fine sprays of water and then past baffle plates upon the wetted surfaces of which is deposited whatever dust and dirt were not caught by the sprays. Air washers have an advantage over filters in that they do not become clogged with dust, cutting down the system's efficiency until cleaned or renewed. On the other hand, when air washers do not remove the finest dust particles and, when local water and power rates are high, they may prove too expensive to justify themselves.

Air cooling systems embodied in air conditioners are many and varied. The purchaser's chief concern, however, is in their relative efficiency and cost of operation.

Evaporative coolers, similar to air washers, cool the indoor air by passing it through a spray chamber. At the same time the moisture content of the air is, naturally, increased, making this method of cooling undesirable in climates where the prevailing relative humidity



is apt to be uncomfortably high in the summer.

Well-water cooling, so called, is simply a system of circulating water of about 55° or less through coils or sprays which cool the air as it passes over them. This is an inexpensive system where water is cheap, but it is effective only in localities where the maximum temperature of the water does not exceed 55°.

Ice-cooling, rarely used in residential equipment, makes use of an ice storage compartment through which the air to be cooled is circulated. Relatively inexpensive to install, the operating cost may be high, and there is an added disadvantage in the necessity for estimating daily requirements in advance so that delivery arrangements can be made.

Electric or compressor refrigeration, similar to that used in the kitchen refrigerator, is perhaps the commonest type of cooling unit. Since a continuous supply of running water is at present necessary in the operation of refrigerating cooling systems, the operating cost will be influenced by the cost of city water as well as by the cost of electric power. Unquestionably, however, this method is one of the most efficient and, when properly designed, gives excellent results and lends itself well to automatic control.

Steam-vacuum refrigeration and gas refrigeration are types of cooling now being subjected to considerable research and development. They have scarcely reached the point where they are adaptable to the needs of the average residence. They may, however, soon be perfected to a point where economies of a substantial nature may be effected by their use.

Adequate control of cooling equipment is an essential. Rarely should the difference between indoor and outdoor summer temperatures exceed 10°; never should it exceed 15°. A greater differential imposes an unnecessary bodily strain which cannot be tolerated with comfort. The error of providing too much cooling has in the past been made by many theater owners, to the considerable discomfort of their patrons. Summer temperature control involves the maintenance not of a constant temperature, as in winter, but of a temperature always related to the temperature out of doors. Furthermore, since summer comfort is definitely a product of the proper relationship of heat to humidity, the cooling unit should be coordinated with the process of dehumidification so that a proper balance is automatically maintained.

Dehumidification, the removal of excessive moisture from summer air, is accomplished by one of two methods. Where refrigerating equipment is available, dehumidification by cooling is commonly employed. This system works on the principle that when air is chilled its moisture content is reduced by the condensation of excess moisture on the refrigerating coils. A common domestic illustration of such condensation is found in the beads of moisture which collect from the air on the

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outer surface of a pitcher of ice-water. Since this chilling process may render the dehumidified air too cold for comfort, it may either be reheated to a suitable temperature or mixed with sufficient recirculated air.

The other process, technically described as the "adsorption" method, operates by passing the humid air through such substances as silica gel, activated alumina, or kathene, which draw the moisture from the air. These substances, when they have become saturated with the air's moisture, are automatically dried out by being subjected to heat. Some provision, such as a simple water cooled coil, using water under 70°, has therefore to be made for cooling the air after it has been dehumidified.

Control of dehumidification, as was indicated in the section on cooling, must be coordinated with the cooling equipment, where such exists, and should in any case be automatically controlled. The nature of humidity is such that it is less readily perceived than is ordinary heat and consequently manual control of dehumidification for maximum comfort is not feasible.

AIR CONDITIONING UNDER THE MICROSCOPE

IN LABORATORIES, in [illegible] apartments, research workers the country over are putting every type of air-conditioning equipment through the most exhaustive tests. The millions of dollars poured by the industry into this pure research is the public's best guarantee of air-conditioned satisfaction.

The results of two tests with 2-ton cooling equipment are tabulated below. While many a 9-room house—depending on its type of construction, location and owner usage—might require as much as five tons of refrigeration, the following tests show what can actually be achieved with a lesser cooling load.

In Detroit: Three years ago the Detroit Edison Company sponsored the installation of cooling equipment in a residence situated in a Detroit suburb (photograph at left below). The house contained nine rooms, 19,200 cubic feet. While not specially constructed for the tests, all openings were weatherstripped, the walls were insulated with Cabot's Quilt and the second-floor ceiling with Balsam Wool.

During the summers of 1932 and 1933 cooling was accomplished by the use of ice. In June, 1934, the ice equipment was replaced by a 2-ton Kelvinator refrigerating unit (photograph in middle below). Comparative results were as follows:

			1934 2-ton unit
[illegible]			
1. [illegible]			
[illegible]			
2. [illegible]		22	
3. [illegible]		134	
4. [illegible]			
Outdoor air cooling			6
Recirculation of air			114
Total hours of fan [illegible]	192		222
[illegible]	6.1	6.1	9.3
[illegible]		142	
[illegible]			241
[illegible]			476
[illegible]			
[illegible]			2.07
[illegible]			20.920
[illegible]		$30.60	
[illegible]	2.12	3.20	
[illegible]			4.13
Total operating cost	$47.52		$14.29
[illegible]	$2.16	$1.54	
[illegible]		0.25	0.09

There were five cooling days in June when the refrigerating machine was not available. The corrected cost for the entire season of 23 cooling days is estimated at $19.05.

The Detroit Edison Company reports: "The performance of the cooling system throughout the summer was quite satisfactory to the occupants of the residence. The most severe test of the system was on the occasion when the compressor was operated continuously for a period of thirty hours, the outdoor temperature exceeding 100 on the first day and 97 on the second. Cooling was started at 4 P.M. on the first day and continued until 10 P.M. on the following day. No windows were opened during this cooling period, and, on the second cooling day, the upstairs temperature varied between a minimum of 73 at 6 A.M. and a maximum of 79 at 8 P.M., while the downstairs temperature did not exceed 78. The reduction of the indoor relative humidity to a minimum of 52% at the end of the cooling period was undoubtedly a large factor in producing such satisfactory conditions."

In Urbana: In the summer of 1934, tests were conducted in a 9-room, Colonial residence at Urbana, Ill., by the University of Illinois in cooperation with the American Society of Heating and Ventilating Engineers (A.S.H.V.E.) and the National Warm Air Heating and Air Conditioning Association.

The results of this test check well with those of the Detroit house. The difference in total operating cost is due to the longer Urbana cooling season and the increased cost of electricity and water. This residence was not completely weatherstripped and insulated. All second floor ceilings were at least the equivalent of lath and plaster, with flooring above. And the house was equipped with awnings at all east, south and west windows.

Cooling medium	2-ton unit
1. [illegible]	[illegible]
2. Electric energy used:	
for fan, including night cooling	459.3
[illegible]	[illegible]
Total kilowatt hours	1,411.4
3. Water for compressor:	
Total gallons of water for season	25,741
4. Cost of cooling for season:	
[illegible] hour	$43.75
Water at $0.37 per 1,000 gallons	9.52
[illegible]	[illegible]

The A.S.H.V.E. paper describing these tests concludes that (making allowances for certain days of inoperation): "it seems reasonable to regard $60.00 as the approximate cost for electricity and water for the season of 1934."

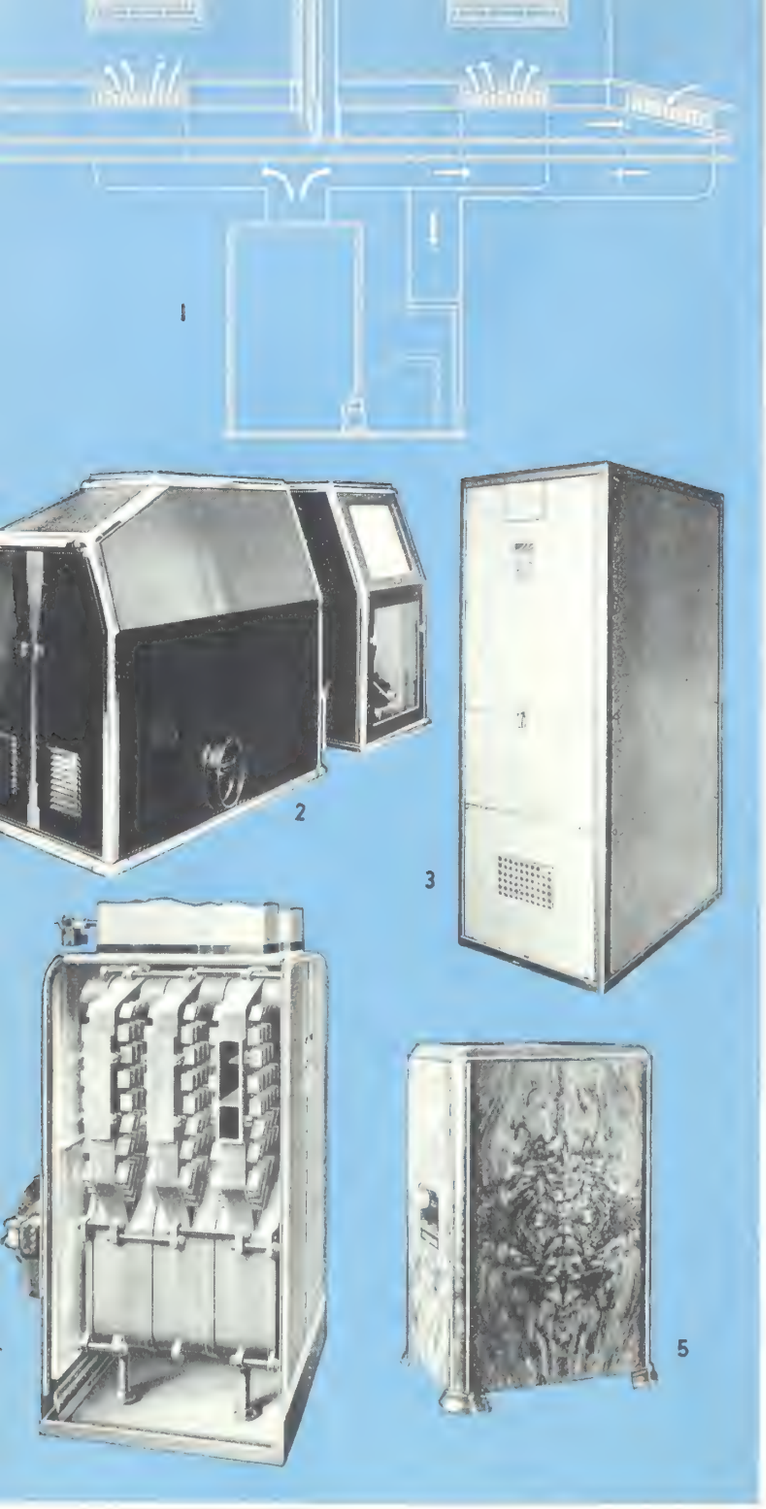
The A.S.H.V.E. also observes: "A mechanical refrigeration unit capable of producing 2½ tons of refrigeration is sufficient to maintain conditions of comfort on two stories of a residence similar to the Research Residence when the outdoor temperature does not exceed 103F, and an amount of outdoor air equivalent to one air change per hour is used for the purpose of ventilation."

In New York: In the photograph at the right below is shown the interesting Airtemp installation designed by the Amplex Division of Chrysler Motors. The year 'round conditioning equipment fits snugly under the kitchen sink and, by means of ducts, circulates, humidifies and heats, or dehumidifies and cools, the air of a small house or apartment.









YEAR ROUND COMFORT. 1. A direct-heating plan of a typical year round installation. Air, for recirculation, comes down through the floor register and the return duct (see arrows). It is filtered, heated and humidified (or cooled and dehumidified) in the air conditioner and blown through the supply ducts to registers so placed in the room that they are not conspicuous and afford comfortable heating, or cooling, without drafts. Fox Furnace Co. 2. A type which combines a high-powered oil burner in a year 'round conditioner. Gar Wood. 3. The new Kathabar system which in this compact enclosure (27″x40″x66″) circulates, washes, dries, cools, heats and humidifies the air. Available in four sizes, it uses kathene, an adsorptive, to dehumidify. Surface Combustion Corp. 4. Another new conditioner, showing how the heating compartment may be built up in sections to accurately meet the existing load. Reynolds Corporation. 5. This unit conditioner provides all the elements necessary to year 'round conditioning. It is beautifully finished in burl walnut and is adaptable to use in any room in the home or office. Frigidaire Corp. The unit conditioners are available at prices ranging from $150 to $500, and up. Central year 'round conditioners range from $1,500 to $3,000, and up

CONDITIONING BY THE UNIT SYSTEM

Unit air conditioners differ from the central system in that they are self-contained air-conditioning units designed to be placed in the room to be conditioned. No ducts are necessary, but a separate unit is needed for every room. In this way a unit air-conditioning system affords a greater flexibility of control than a central system.

Year 'round unit air conditioners embrace all the phases of winter heating, summer cooling, air treatment and air motion. They replace radiators, receive their heat, usually, from a central heating plant, and their summer refrigeration either from a central compressor (where the installation of several units makes such equipment economical) or from some self-contained cooling medium. They can be supplied with full or partial automatic control and are sometimes equipped to take in outdoor air as well as to recirculate indoor air. This latter feature, however, is now in process of further laboratory research, as positive ventilation was found defective in the early units.

Winter units include such essentials as heating, humidification, air cleaning, and air motion. Summer units supply cooling and dehumidification with air cleaning and circulation. It must be understood, of course, that all such units are easily controlled. For example, on a day when no cooling is needed the cooling element may be turned off without interfering with the operation of the remaining elements.

Small units, embracing one or two important phases of conditioning are now available. These may include ventilation and recirculation by means of an enclosed fan mounted below a window and having an opening to the outer air. They contain filters to remove dust, dirt and pollen and "sonic filters" to keep out noises. Such units are relatively inexpensive to purchase and economical to operate, and within their scope they can give excellent results. Positive ventilation, circulation, and the exclusion of dust and noise are important additions to home comfort. Units such as these may appeal to many persons as a reasonable approach to more complete air conditioning—especially in the case of homes already built.

Humidification of indoor winter air may be accomplished by means of humidifying units of varying capacity ranging in size from a small table unit to a floor unit approximately the size of a radio. The latter type may have water piped directly to its reservoir where the supply is maintained automatically by a simple float control. It must be understood, of course, that these relatively simple and inexpensive humidifiers cannot be controlled and balanced to the heat supply as accurately as the larger humidifiers that condition the air of an entire house.

The modern attic fan offers an effective and economical method of securing real relief from summer heat. Powerful, but quiet, it may be turned on in the evening and permitted to run during the night. The cooling ef-

fect is produced by the action of the fan in drawing all the warm air of the day up through the house and exhausting it through the attic vent. Naturally, this exhausted air is replaced by fresh, cool, night air, which in turn is kept flowing through the house, from ground floor to attic, all night. The effect of this circulation is to take the daytime heat out of the walls and furniture, restoring their capacity for absorbing heat during the following day. A further definite advantage is gained in that the forced ventilation makes bedrooms more comfortable, even on nights when there is not the slightest breeze.

Attic fans are also valuable as supplementing air-conditioning equipment. By cooling the house at night, and —with the attic door closed—by exhausting superheated air from the attic during the day, they materially lessen the load on cooling equipment. Thus real economies in operation are effected.

No winter air conditioner can operate with maximum economy in a building which is not well constructed. Insulation, particularly, is an important point to consider when building a new house or modernizing an old one. Outside walls and roof, or attic floor, should be protected against heat loss with some reliable insulating material.

Again, the cooling load on a summer air conditioner is greatly increased when windows are unprotected from the radiant heat of the sun. Awnings or Venetian blinds should always be provided for windows exposed to the sun. If Venetian blinds are used they should be very light in color for maximum reflective capacity. Awnings prevent direct sunlight from striking the glass, but Venetian blinds must be able to reflect the radiant heat back after it has passed through the glass.

Illustrative of the value of such aids to summer cooling are the following comparisons developed by the General Electric Company in tests conducted in a small residence:

	Heat Units
Total heat gain without attic ventilation and without awnings	66,200
Total heat gain with attic ventilation and without awnings	56,000
Total heat gain with awnings and without attic ventilation	48,000
Total heat gain with attic ventilation and with awnings	38,200

Since "heat gain" represents cooling load it will be seen that the addition of awnings and attic ventilation effects a very substantial reduction in the potential burden on a summer air conditioner, often making feasible the installation of a smaller plant with attendant economies in purchase price and operation.

What is the probable future of home air conditioning?

There is no reason to doubt—when the installation is properly designed for the specific work it has to do —that air conditioning is already at a point of development where it can justify every claim that is made for it.

It appears, in fact, inevitable that year 'round air conditioning will, within the next very few years, become as

18 INCHES FROM YOUR BED the air on a summer's night is usually so cool you would need blankets. Substitution of this cool air for the superheated room air may be accomplished with an attic fan, or "home conditioner". At right, below: a typical installation for northern states. Operating during the night, the fan draws cool air in, exhausting hot air through a vent in the gable. In the South, where attics are less tightly constructed, the fan is usually housed over an opening or stair well, as in the diagram at left, thus assuring adequate suction from the rooms below. Installation costs begin at $75 and average $250. (Diagrams courtesy American Blower Co.)





ATEVER THE WEATHER—IT'S ALWAYS JUNE IN THE AIR-CONDITIONED HOME

commonplace and seem as indispensable as the modern heating plant is today.

It awaits only a little more standardization, a little less confusion of terms and definitions. True, it seems expensive. And it is unlikely that the first cost will, in the near future, be drastically reduced. On the other hand, as its effectiveness and efficiency are more and more definitely demonstrated, as more and more people see it in actual operation, the cost will doubtless seem less of a factor than it does now. This, we know, has become true of the modern heating unit. It is difficult to imagine a prospective purchaser of heating equipment comparing the cost of an oil-burning unit to the cost of an open fireplace. The proven value of modern methods justifies their higher cost.

The same applies to operating costs. Many an automobile owner who would be inclined to investigate very closely the operating cost of air-conditioning equipment would himself be unable to give an accurate estimate of how much it cost him to run his automobile.

A word of caution, however, may not be amiss.

When you buy air conditioning make sure you get *air conditioning* and not an ineffectual gadget. Because of the many factors involved in estimating the specific requirements of a given house and family, so that neither too much nor too little is provided, competent and experienced advice is essential. When you have decided what air conditioning you want—whether year-round, or summer, or winter, or simply some preliminary step—take your problem to your architect, or consulting engineer, or to a reliable manufacturer. Ask him to show you specifically what equipment and what results he plans to provide. And ask him to guarantee equipment, performance, and service.

If you want air conditioning—and are willing to pay for well-built, capable equipment—dependable and efficient air conditioning is ready for you.

OTHER HOUSE & GARDEN BUILDING SUPPLEMENTS IN THIS SERIES WILL COVER EVERY SUBJECT OF PRIME INTEREST TO HOME OWNER OR BUILDER • WE HAVE SELECTED MANUFACTURER'S BOOKLETS WHICH WILL BE GLADLY SENT ON REQUEST.

BOURKE-WHITE



GLOBE



Consommé THAT JELLS *right in the can*



··· on ice ····· in your refrigerator



SOME like it hot, some like it jellied . . . but either way, Campbell's Consommé is reminiscent of the brilliant hotel and the smart restaurant . . . bringing to your home table the sparkling invitation, the bracing invigoration of as tempting a consommé as you ever enjoyed . . . and it's real summertime news to learn that such a delectable Jellied Consommé may be "ordered" from your own refrigerator!

This season when you entertain or when you seek to make the family table more enticing, you can serve Jellied Consommé with no tax upon your home kitchen . . . For Campbell's Consommé jells right in the can, in the refrigerator . . . So serving it is simplicity itself . . . a convenience appreciated by every hostess and meal-planner.

The true, the unmistakably *right* Consommé is a chef's soup . . . Skill, training, an exquisite sense of balance are required . . . Long, slow, patient simmering to give full strength and richness to the beef broth . . . Seasoning deft and sure to give the perfect flavor . . . Just as Campbell's make it!

Priced the same as the other Campbell's Soups at your grocer's



To serve JELLIED . . . Place the can of Campbell's Consommé, before opening, in your refrigerator for at least four hours. Then open the can and place the jellied contents in chilled cups. Serve immediately.

To serve HOT . . . To the contents of Campbell's Consommé can add one can of cold water; heat to *boiling point* and serve. Salt to taste.

LOOK FOR THE RED-AND-WHITE LABEL

Campbell's

On the air!
"HOLLYWOOD HOTEL"
Starring DICK POWELL!
In a full hour dramatic musical revue with famous radio and moving picture stars, Raymond Paige's Orchestra and the Hollywood Singers —broadcast direct from Hollywood, California.
C. B. S. Coast-to-Coast
Fridays—9 to 10 P. M.—(E. D. S. T.)

CONSOMMÉ



AND DON'T FORGET TO HAVE ABOUT A DOZEN CANS OF DOLE HAWAIIAN PINEAPPLE JUICE ON ICE WHEN I GET BACK SWEETHEART.



For the Early American scene

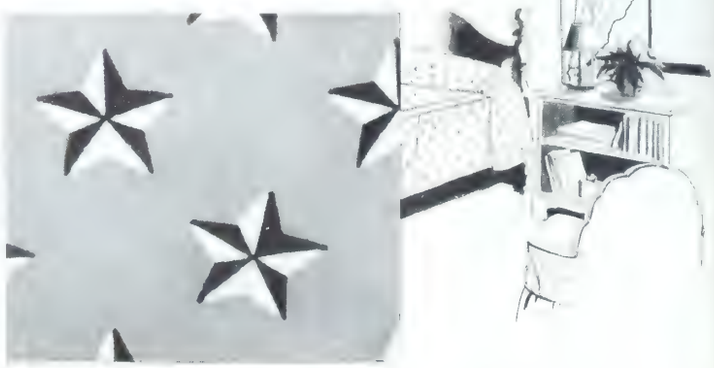
PEP up your country rooms with the gay, new fabrics shown on this page. Early American designs in color-fast glazed chintz with a finish not impaired by washing. The "Milles Fleurs" design illustrated below can be had with a yellow, blue or brown ground. Marshall Field designs from Altman's



PATTERNS are small in scale and charmingly colored. Below is a "Horn of Plenty" design which comes in green, brown, white and navy. These materials are all 36 inches wide and you can get them by the yard or made up into curtains, bedspreads or dressing table skirts from Altman's



THE dark star design chintz shown above, called "Americana", comes in red, green, yellow, white and navy. It is splendid to get for a small bedroom in the country furnished in the Early American style. All of the Early American pieces that are shown in the three sketches on this page are Whitney designs carried out in maple. From Gimbels



Study in serenity



A [illegible]

GRAY and white and yellow—the bedroom is at once sunny and restful in tone. The dressing table, shown at the right, is a highly effective combination of glass, mirror and driftwood. The plump petit point stool before it is covered in citron yellow antique satin trimmed with white gloss fringe. Mr. Pendleton, who is a prominent New York decorator, did his penthouse apartment





FURNITURE, walls and carpet in the bedroom are in shades of gray. Two individual beds, mounted on one headboard swing apart for [illegible] pilasters are appliquéd on the headboard. Spreads are hand-woven, gray and white striped silk. Curtains of citron yellow silk [illegible]

IT IS LIQUID BLISS, SEÑOR





The Bacardi cocktail mixed like this...

Juice of half a green lime
½ teaspoonful of granulated sugar
1 jigger of Bacardi
Shake well in cracked ice

Big words—yes?—to call it "liquid bliss." But the whole world agrees with me. Everywhere in Europe and America, the Bacardi cocktail is recognized as the smartest cocktail in the world.

So, señor, will not you also try it like this—as we mix it in Cuba? Serve it to your friends. Win thanks . . . applause.

Be blissful tonight. Mix your Bacardi cocktail according to the genuine Cuban recipe as we give it to you here.

BACARDI

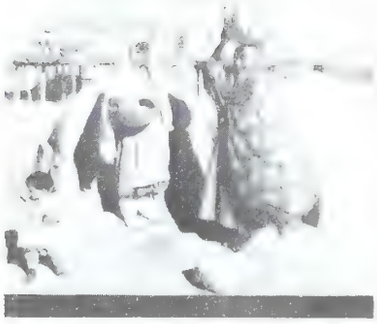
Avoid substitutes. See the bottle

A Schenley IMPORT

Copr., 1935, Schenley Import Corp., sole importer for the U. S. for Compañia Ron Bacardi, S. A.

ABL-42

strange
different
delightful



NEW MEXICO
"LAND OF ENCHANTMENT"



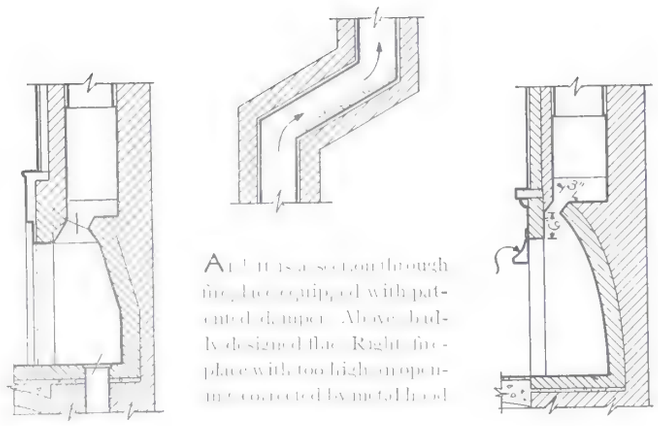
COME to New Mexico and find for yourself the charm that draws travelers around the globe and lures artists and writers to live in quaint villages which seem lifted from another world. You'll find strange contrasts and brilliant color; great brown mesas meeting towering mountains where rushing trout streams thread the shady canyons and valleys; wide highways on which your streamlined car will pass woodladen burros herded by characters from Cervantes; strange Indian pueblos where dress and custom are little changed since Coronado. You'll drive out from modern hotels to cliff ruins older than written history, you'll hear soft Spanish as well as flawless English, and you'll rub elbows with real cowmen in boots and sombreros, for the Old West takes its last stand in New Mexico. Don't wait to thrill to all this—New Mexico nights are blanket-cool in summer, and autumn is unbelievably glorious with brilliant sunshine and gorgeous color. Send for the booklet—and be on your way!

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State Capitol
Santa Fe, New Mexico

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Name

Address



At left is a section through fireplace equipped with patented damper. Above, badly designed flue. Right, fireplace with too high an opening corrected by metal hood

The smoke goes up the chimney if—

(continued from page 27)

...square feet. The largest, which in it's [illegible] cooking was done, is 80 inches wide by 37 inches deep and 48 inches deep. The next smaller, that of the old parlor, has a width of 58½ inches, a height of 38½ inches and a depth of 13½ inches, while the smallest of the three, that of the old downstairs bedroom, has an opening throughout the square, which is 37 inches wide by 25½ inches high, with a depth of only 11 inches. All three are non-smokers under all conditions of wind and weather. Also, with proper size of coal they give easy to find and good sources of warmth except in real Winter weather. In dimensions of hearth, each is individualistic. The largest has a hearthstone two feet wide by seven feet, three inches long; the next one is a foot and a half wide by four feet, six inches long, and the smallest measures [illegible] inches by three feet two inches. These fireplaces are built into three sides of the central chimney.

Whether heat radiates into the room or goes up the chimney along with the smoke depends on the angles of the sides and back of a fireplace. The sides or jambs should be set at an angle of about 60 degrees so that they flare outward from the backwall. There are two schools of thought regarding [illegible]. One [illegible] the [illegible] ...ould be [illegible] ...ches [illegible] ...ches [illegible] ...ches

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HOME FINANCING

E [illegible] Department [illegible] Home & Garden [illegible] Home Financing [illegible]

Q. *I [illegible] am ready to [illegible] Before the I could [illegible] and [illegible] I have [illegible] I am [illegible] required. When is the [illegible] to be paid? At the [illegible]*

L. D. S.

A. Apply to any lending institution approved by the Federal Housing Administration to make such loans or to the contractor handling supply, sheet, equipment or other [illegible] of these institutions may be obtained from the Administration office nearest you or you may write to the Federal Housing Administration in Washington, D. C., for a list of the Administration offices.

You may borrow up to $2,000 to [illegible] improvements on any one property, depending on your income.

For the information of readers interested in developing property for commercial purposes, I would refer you to Section 2 of the National Housing Act, permitting loans up to $50,000. The amendment reads in part: "... to the Commissioner such [illegible] of the cost of purchase made for the purpose of such insurance with respect to real property improved by or to be converted into apartment or multiple family houses, hotels, office, business or other commercial buildings, hospitals, orphanages, college, school or other educational or industrial plants, and [illegible] may be insured at the amount of the loan, advance of credit, or purchase is not in excess of $50,000."

It is necessary that you have an adequate credit report and have good credit record in your community. Other security may be accepted, if deemed necessary by the financial institution, to facilitate extension of credit [illegible] required by the Act governing certain institutions. It is also necessary to give assurance that you own the property and that the annual gross income of the signers of the note, at the present or in prospect, is five [illegible] is in such standing that the financial institution is justified in approving the loan, and that you will use the proceeds *solely* for improving your property.

The notes may run for any number [illegible] entirely upon the discretion of the financial institution [illegible] such lesser periods as justified by the [illegible]

Q. *[illegible] necessary, [illegible] for Federal Housing [illegible] and [illegible]*

M. H.

A. Any property owner, individual, partnership or corporation, having a regular income from salary, commissions, business or other assured source, may apply. Applications will be considered for credit to improve one-family, two-family or other residences; apartment buildings, stores, office buildings, factories, warehouses and [illegible]

The importance of the modernization section (Title I of the National Housing Act) is indicated by statistics released by the Federal Housing Administration for the first six months of 1935. To the date of June 20, it was estimated that a total of $514,472,970 value of jobs have either been completed or are under way.

[illegible] construction loans [illegible] Act [illegible] Part of the total [illegible]

Q. *[illegible] the [illegible] In [illegible] small [illegible] [illegible] [illegible]

SCHOOLS OF HOUSE & GARDEN

Hitting the Mark



The energy of most boys and girls is a source of constant wonder and frequent perplexity to their elders. Properly trained, it can achieve magnificent aims. In fact, the possibilities are so infinite that parents, confronted with the task of directing these young lives, may well feel somewhat overwhelmed.

Your chief problem is to find the right school for your son or daughter. Once you have hit that mark, your work is half done. A good school serves as a fine directive force, allowing your child's personality the fullest scope and giving him the greatest satisfaction. Also, it may rouse latent capabilities of which you yourself are not aware.

On the surrounding pages you will find announcements of a representative group of good schools. Consider the character and preferences of your child . . . and then what each of these schools has to offer. Get in touch with those which seem to answer your requirements. Visit them in person, if you can. Any House & Garden reader will receive the most prompt and courteous attention.

House & Garden's School Bureau will be glad to help you with specific advice or suggestions. If you would like assistance, simply write or call House & Garden's School Bureau, Room 1930, Graybar Building, 120 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

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SCHOOLS OF HOUSE & GARDEN

Books and Boys



COURTESY OF BOOKBUILDER

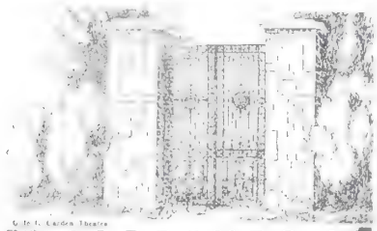
Here is a scene which compares favorably with that of the lion and the lamb lying down together . . . those ancient enemies, school books and boys, in close and happy conjunction! It seems that study can be an interesting business, after all . . . even for little boys like these.

Perhaps the reason is that schools have done so much during the last few years to make study more informal. It becomes a fascinating quest rather than a dreary routine. Many schools have study conference hours during which the boys discuss their problems and work out their projects together.

For boys of high school age, there are many fine preparatory schools, and, for younger boys, there are the "pre-prep" schools.

Any of the various schools listed here will be glad to help you with advice or information. If you have a special problem, write or call House & Garden's School Bureau, Room 1930, Graybar Building, 420 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

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The Crocus that blooms in the Autumn

...up of what appear to be a mass of ...remarkable for the blueness of the ...and endures and spreads most satisfactorily in good soil and sun. The pure white form, *albus*, is a striking beauty, appearing ethereal and delicate, but in truth sturdy and hardy. *C. speciosus aitchisonii* is perhaps the largest Autumnal Crocus but its hue is pale and indefinite, almost white without, and much less conspicuously veined. It blooms later than the type, here about October fourteenth. *C. s.* Atabir, on the other hand, flowers a little earlier, perhaps because of a more sheltered location. It is a handsome flower, pale blue on the exterior and richly feathered, and a deeper blue within. *C. s.* Pollux is perhaps the flower of the *speciosus* flock—an immense flower of lovely pure color with widely spaced lines on the segments appearing early in October. This group is splendid for the beginner, for its members offer much variety of color and time of blossoming and they always do well.

...ONATUS ...ELIS

While the earliest of the *speciosus* group are still in prime *C. zonatus* makes its appearance. It blooms without the leaves and is a frailer appearing flower, quite pinkish in hue and looking like a small cupped Colchicum. The lines on the exterior of the segments are very delicate and there is an orange-yellow color at the base. My first planting of *zonatus* was made fifteen years ago and has not been repeated. They have increased and distributed themselves about the garden, flowering at the end of September and into October.

Beginning to bloom here at the end of September and still showing flowers at the end of October is *C. pulchellus*, from Turkey, Mount Olympus and thereabouts. It is one of the loveliest and most reliable of Autumn Crocuses. The "cup" of the flower is most graciously rounded, the segments rather broad, a pure soft lavender in color, devoid of ...yellow throat, the whole of a fine ... texture. And there is a faint ... fruity fragrance. Perhaps it is my favorite Autumn Crocus. It is difficult to ... sure but certainly there is ... thing about that "neat and ... little cup expanding like a beautiful wineglass on its stem" that is ... beguiling. It is easy-going and friendly, too, nor does it need the leaves that appear later. Its beauty is sufficient unadorned.

The fourth kind recommended to beginners is *C. longiflorus*. It is a beauty and as the name indicates has a long flower, especially so in the bud. It flowers with its foliage, but we cannot portray its fine full lavender coloring, verging a little towards pink, its divided orange stigmata, nor convey the deliciousness of its fragrance, which causes us to bend above it gratefully at this season of few flower scents. It is not as richly fragrant as *C. laevigatus* about Sicily, Italy and Malta this Crocus has proved perfectly hardy in this ... a bit confused about it, however, for I seem to have two forms, identical in appearance but the one flowering in early October and the other well into November which outfaces the snappish frosts of that season undiminished and ... this difference in time of flowering, for both plantations face south.

Crocus sativus, of course, is offered in all lists. It is the famous Saffron Crocus, grown and used medicinally since Bible times, and naturalized in many parts of the temperate world. It is one of the species oftenest attempted by the beginner but it is oftener than not a disappointment. It flowers, when it does flower, with its grasslike leaves, which is not by any means always the case. It is a sulky plant, and there are not many bulbous plants that can justly be so stigmatized. I would always grow the Saffron Crocus but I would not choose it among the first half dozen kinds; it is too chary of its floral favors. What it wants is a good Summer baking, and after a very hot and dry Summer it is apt to flower fairly well. But to me it is not a really beautiful Crocus. Its flowers are large but of a low-toned reddish purple, veined with darker purple—not a living color, rather dull, and would not attract much attention were it not for the blood-red branched pistil that is so long that it lolls over the sides of the segments when they are opened by a hot sun. Mr. Bowles recommends frequent lifting and division of the Saffron Crocus and replanting in fresh, rich but porous soil. But I have not found that even this attention induces it to flower with any gusto

...LEVI ...NDIFLORUS

With *Crocus iridiflorus*, though Mr. Bowles says it is a most easily grown species if it be remembered that it is a native of woods and evidently ... other species, I have had trouble. It stays with me but it does not increase and prosper as conspicuously as I would like. For it is a lovely flower, appearing like a little Iris, with its slightly reflexing outer segments, deep lavender and much longer than the pale inner segments. It appears in early October without the leaves, these springing up in the following Spring. The leaves are broader than are Crocus leaves ordinarily and are without the characteristic white line down the center. I shall make another plantation of this charming Crocus in a shadier and damper location. One would like to ...

C. hadriaticus, in two trials, I have not been able to keep over the Winter. This rebuff I do not, however, regard as final but shall try again. It is close to *sativus* and comes from the Ionian Isles and undoubtedly requires a very sheltered situation and sharply drained soil. *C. hyemalis*, said to be plentiful about Jerusalem and flowering very late in the season, also requires a sheltered position, but there are numerous other kinds that may be treated with less consideration

THE GARDEN MART

Timely Planting

How thoughtful may be Nature's reminder that the season is right for the fall planting season. As a rule, after the middle of the month you can set out evergreens at various times, and of course lilies can be planted advantageously from the time you read this until the end of September. With all of the material the wisest plan is to buy only first-class, nursery-grown stock, both from the standpoint of present condition and because it will prove much more satisfying in future. It stands to reason that strong, well developed plants will last longer and look better than undernourished straggly ones. Inferior plants, like inferior clothes, prove the most costly in the long run, not only because they fail to look right, but also because the mortality among them often runs high.

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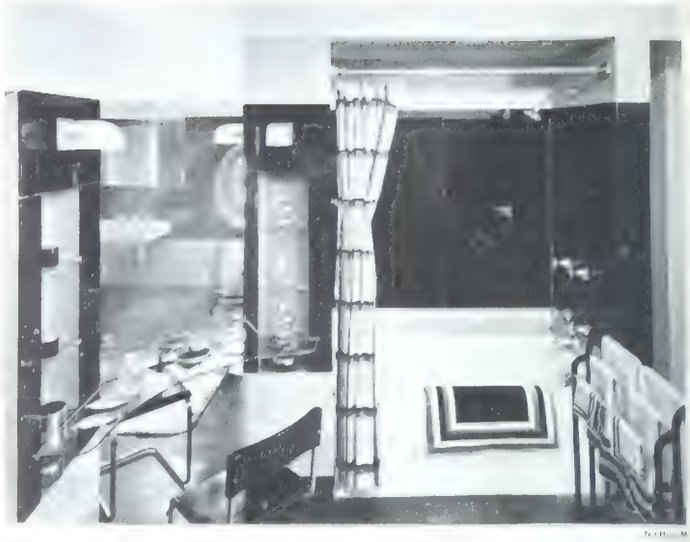
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A corner corner of tiled [illegible] with touches of chrome in the [illegible] bedroom. Walls are Cream yellow and the linen curtains Colonial Brown & Cooper Co.

News reel of the bath

[illegible]

[illegible] the most [illegible] rooms in the house. Besides [illegible] [illegible] [illegible]

The smoke goes up the chimney if—

its name implies the throat is the opening through which the smoke [illegible] goes and some flames pass on their way upward. Experts hold that correct throat construction contributes more to the efficiency of a fireplace than any other feature save proper flue design. The area, the throat opening ought not be less than that of the flue and its width must be equal to the width of the fireplace. With these two necessary dimensions fixed, determining the depth is a matter of arithmetic. For location unanimous opinion puts it eight inches above the lintel and a cast iron damper which can be opened and closed to regulate the up-draw is standard.

Above the narrow passage of the chimney are located the smoke-shelf and smoke chamber. Both are absolutely essential. The former comes immediately above the throat and is formed by recessing the brickwork of the back, the full width of the chimney, at least four inches. With very large fireplaces it may be as much as twelve inches. The object of the smoke-shelf is to stop any down draft that exists within the flue from blowing the smoke out into the room.

SMOKE CHAMBER

The space from the smoke-shelf to the point where the flue commences is called the smoke-chamber. At the smoke-shelf the area is of course much larger than that of the flue, and gradual reduction is accomplished by so laying the brick that the walls are drawn in with an upward taper at the rate of 12 inches for each 15 inches of height. Generally the inward slope of the side walls is constructed at an angle of 45 degrees from the vertical. By so building, there is provided upward slope from the opening of the throat to the point where the flue lining begins. This chamber performs a very important function. It can and does hold accumulated smoke temporarily when a gust of wind across the chimney top momentarily cuts off the draft.

In building chimneys, the old masons varied their structural ways and materials according to the part of the country in which they worked. New England workmen were partial to the central chimney which formed a core around which the house was built and their usual material was stone. The foundation was a pier of ample proportions—ten by twelve feet was not uncommon—laid dry but with the outside stones held in place by wedges of broken bits of stone, a practice called scotching. The center was filled with rubble. Just below the level of the first floor large transverse beams were put in place. These were of sufficient length to support the hearth-stone of the fireplace above. Here dry work stopped and from there to the chimney-top stones were laid in a mortar made of lime and sand. For the fireplace themselves large slabs of native stone roughly hewn were the usual materials for hearth and jambs. In some the lintel was a stone trimmed to the proportions of a beam, while in others it was wooden beam about eight inches square.

The large kitchen fireplace was always provided with a Dutch oven. This was a circular or elliptical vault about [illegible] laid in mortar, and side walls supported [illegible] was a flue connecting with the chimney. For baking, a fire was built in the oven, and when thoroughly heated the [illegible] pies, bread, etc. replaced them. The opening was closed with an iron or wooden door, and the heat stored in the masonry of the oven did the baking on the [illegible] Dutch oven [illegible] flaming [illegible] were either placed at the back of the fireplace or built into it. In the latter case, the opening was usually in the upper right hand corner of the back.

At a point above the smoke-chambers of the various fireplaces and oven flue all of these came together in one common flue. Here the [illegible] tapered to the top and was about three or four feet square at the point where it came through the roof. Occasionally such chimneys were made circular of stone but many of them so formed tend to decay where, in the course of construction and repair of the portions above the roof line, soft brick replaced stone [illegible]

Some New England chimneys were originally built all of brick, but this material [illegible] and with old houses of the Middle States and the South. Here the central stack gave way to chimneys built in the outer walls, one in each of the end walls. The climate was milder and the style of architecture, with central hall and stairway, made such practice desirable.

[illegible]

By simple precautions the [illegible] achieved fire-safety which can now be accomplished with a distinct saving in space. There are, however, certain fundamental provisions. These as stated in the standard ordinance of the National Board of Fire Underwriters, in its sections affecting country residences, provide that the chimney may be built of brick, stone, reinforced concrete, concrete blocks or hollow tile of clay or concrete. For [illegible] ture of one part Portland cement, one and a quarter of [illegible] lime and [illegible] of clean, sharp [illegible] thoroughly mixed before [illegible]

All chimneys must be [illegible] [illegible] from the [illegible] line and such [illegible] and they should adhere to the perpendicular. If an angle is necessary, it ought not to be greater than 45 degrees. No offset should be over three-eighths of the total width of the chimney.

While the ordinance does not prohibit unlined chimneys, it holds that the ideal is one in which all flues are lined with fire-clay tile, joints well [illegible] and each flue separated by a partition of brick.

Fireplace walls must be of ample [illegible] and at least eight inches thick. Lining them with fire-brick instead of the common brick of the rest of the chimney is recommended. These ought to be laid in a fire-clay mortar while joints of flue tiles and those of that part of chimney exposed to weather should be made of one part Portland cement to not more than three of clean sand.

[illegible] inches of a chimney wall, and woodwork shall not be closer than four inches to the back wall of a chimney. The space between chimney and beams should be filled with loose, crushed cinders, refuse mortar, gypsum block or other porous incombustible material to form a fire-stop.

The hearth must be supported by [illegible] fire-resisting construction. Both hearth and arch should be at least 20 inches wide and not less than two feet longer than the width of the fireplace opening.

If the [illegible] be placed within eight inches of the jambs or twelve of the lintel.

The minimum height of chimneys above the roof line, as given for hip, gable or mansard roofs, is two feet, and for flat roofs three. Chimney caps must not reduce the effective draft area of flues. Where there is no superstructure, the flue tile must extend four [illegible] and the [illegible] ing masonry be covered with a sloping [illegible]

[illegible]

While these provisions for chimney and fireplace construction may seem complicated to the layman, to architects, builders and masons they simply mean standard workmanship and materials that have been used for years to ensure correctly functioning chimneys.

In addition, home-owners may have other features installed that will do much to increase heat production of their fireplaces and convenience in the use of them. One is the steel fireplace form built into the chimney which takes the place of jambs, back, throat, smoke-shelf and smoke-chamber. It is so designed that behind sides and back there [illegible] on either side of the fireplace. The cold air of the room is drawn into this space, heated by radiation, and returned [illegible] on the order of a hot air furnace. Devices of this nature can be used in new fireplaces or old [illegible] that for safety they must be rebuilt.

Then there is the steel smoke chamber which [illegible] damper and smoke-shelf. It is put in place immediately above the lintel.

For [illegible] common device is the ash-dump, a small cast iron trap located in the floor of the fireplace [illegible] ash vault built in the foundation of the chimney. The vault is equipped with an iron door.

[illegible] the proper [illegible] place and chimney construction, with something of their evolution. The old ideas have merit in that they insure plenty of heat and no smoke. When carried out with modern materials good fireplaces and chimneys occupying the minimum space result.

[illegible] Home & Garden Bulletin [illegible] will be [illegible] about fireplaces or [illegible] equipment may be obtained

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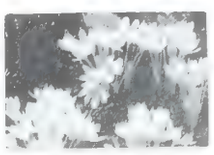
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Shrubs the season through

[illegible] the Forsythias, burst into beauty. Certainly [illegible] the brilliance of Forsythia "flowered in [illegible] to enter [illegible].

[illegible] of some is *Forsythia intermedia*, an arching fountain [illegible] of the Forsythias, *Forsythia intermedia* [illegible] is on, the gardener tries it out in [illegible]. Azaleas he finds it alluring because of the wide variation in pink and yel-[illegible].

[illegible] blossoms, exquisitely fragrant. It may reach a height of twenty feet. Before it [illegible] the only one indigenous to Europe, and [illegible] Azalea, which varies from salmon to scarlet. Choose this one always in separate colors, or you may get a nerve jarring magenta-orange clash [illegible].

Then add the Pinxterbloom, *Azalea nudiflora*, that sweet native of the [illegible] which in spite of all scientific nomen-[illegible] Wild Honeysuckle. It [illegible] a time of [illegible].

To flower freely Azaleas as a group [illegible] the roots of blooming [illegible] of [illegible]. On the whole the deciduous types are hardier and less trouble than those which hold their leaves in winter. Red Oaks and White Pines are ideal companions for them.

Where seasons are excessively hot [illegible] pleasing in light pastel tones, strong colors may be chosen for Spring. *Cydonia japonica*, the Flowering Quince, forms an excellent low section in the shrub border or may be used ideally for the background of a rock garden. I like it so because its horizontal arms seem singularly appropriate to the striations of my rockery. Here I avoid the orange-toned varieties but revel in a combination of the pale Apple Blossom *Cydonia japonica*, so difficult to find, and the rosy-red old-fashioned type above stretches of *Phlox subulata lilacina* and dwarf purple Iris—a veritable feast of gay and distinctive color!

I like to give Mock Orange to any shrubbery mass. White hybrids, such as Virginal and Mt. Blanc are planted [illegible] also the most effective. If other [illegible] be interplanted [illegible] should still predominate to offset the delicate [illegible] rose and purple. Deutzia [illegible] is no May substitute [illegible] is unusual which can replace Lilacs.

[illegible] *Kolkwitzia amabilis*, the pink Beauty Bush, which grows from four to six or more feet high (a fine substitute for Weigela), on [illegible] a tall and [illegible] *Lonicera tatarica*. The latter grows [illegible] feet [illegible] and needs no other shrub [illegible]. Its [illegible] is so excellent that I use it alone in my formal garden as a specimen shrub beside the garden bench.

As Spring passes into Summer, shrub [illegible] add a [illegible] to the border. In mid-May the yellow Chinese rose, *Rosa hugonis*, is alight with blossoms. Near it I [illegible] Japanese Wisteria, and at the [illegible] purple Persian Lilacs which flower at the same time. *Rosa rugosa* in pink and [illegible] at the [illegible] of the *Rosa Eucharis*, [illegible] and [illegible] about the time Roses bloom together but later when a fine, harmonious fo-[illegible].

For early Summer a collection of the white Kerria (*Rhodotypos kerrioides*) and *Kerria japonica flore pleno* [illegible] of *Deutzia crenata* [illegible] bloom is successive and not simultaneous. This Viburnum is a beautiful [illegible] and dazzling white flowers in June.

In [illegible] the tall Golden Rain (*Colutea arborescens*) with its lovely yellow Acacia-blooms makes a fine planting for a dry place, but it is even more attractive if it is combined with the Rose Acacia, *Robinia hispida*, which flowers just a little earlier, its blossoms much like the Wistaria. This is a vigorous shrub, spreading rapidly through underground runners and even pushing through cracks in adjacent [illegible].

Nor is late Summer dull in the border where there is planned a [illegible] of *Magnolia virginiana*, the Exotica *Clematis paniculata*, and the tartan Peppermint (*Clethra alnifolia*), abloom with erect spikes of the purest white.

The end of Summer should be marked by single sentinels of *Vitex macrophylla* the Chaste Tree, passed through the borders, like pillars of blue flame. An effective group for the season is composed of the unusual Hibiscus, William R. Smith, with salver-shaped blossoms lovely as a Moonflower, banked by that lovely rich-toned purple Buddleia, Isle de France, and edged with *Hydrangea quercifolia*, the charming Oak-leafed member of a much maligned family.

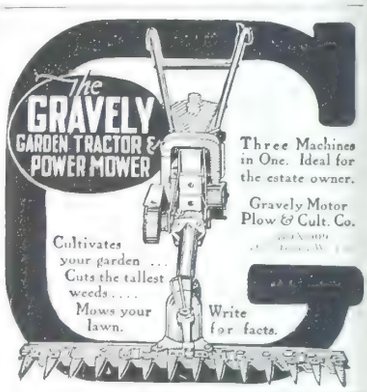
We have prepared much Autumn beauty in our selection. By October the Abelias and Forsythias are decked in bronzy leaves. Gray berries cover the Myricas, black ones are on the Jetbead, and red on the Cornelian Cherry.

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328. "Personality Bathrooms and Clever Kitchens." The illustrations in this brochure offer attractive color schemes for bathrooms and kitchens that have been modelled with Carrara Structural Glass. Pittsburgh Plate Glass Co., 2 [illegible] Ave. Bldg., Pittsburgh, Pa.

Heating, Insulation and Air Conditioning

329. "How to Plan Your Modernization Home." An extremely helpful booklet that itemizes and describes the things that can be modernized in the home. American Radiator Co., 40 W. 40th St., N. Y. C.

330. "Comfort in the Air." Explains the six functions of air conditioning and describes the Bryant Air Conditioning Equipment. The Bryant Heater Co., Cleveland, O.

331. "You Need Celotex." The advantages of Celotex insulation are mentioned in this book. Interesting photographs show how Celotex may be used in remodeling. The Celotex Co., 919 North Michigan Ave., Chicago, Ill.

332. "The Home with Air Condition Stays Modern." A descriptive booklet on the importance of air conditioning or the correct control of indoor air. General Electric Co., Air Conditioning Dept., 570 Lexington Ave., N. Y. C.

Home Elevators

333. Sedgwick Elevators and Dumb Waiters. A 32 page booklet containing a wealth of information, illustrations, dimensions and specifications on elevators and dumb waiters for the home. Sedgwick Machine Wks., 151 W. 15th St., N. Y. C.

334. Shepard Home Lift. Literature describes and illustrates the Shepard Home Lift which is completely automatic and fully safeguarded. The Shepard Elevator Co., 2429 Colerain Ave., Cincinnati, Ohio.

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335. "Book of 100 Houses." Numerous ideas for painting and remodeling your house with Cabot's Creosote Shingle Stains and Collopakes. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

GARDENING

Seeds, Bulbs and Nursery Stock

336. "Burpee's Blue Book, 1935." A helpful guide to Fall planting lists flower and vegetable seeds. W. Atlee Burpee Co., 665 Burpee Bldg., Phila., Pa.

337. Schling's Bulbs. The bulb book will be included with the first order or mailed free on request. Max Schling Seedsmen, Inc., 618 Madison Ave., N. Y. C.

338. Stumpp & Walter. An advance bulb catalog will be sent on request. Stumpp & Walter Co., 132 Church St., N. Y. C.

339. Wayside Gardens. A new catalog of bulbs containing hundreds of varieties, many of them rare. Wayside Gardens, 30 Mentor Ave., Mentor, O.

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340. "Artificial Manure and How to Make It." An interesting leaflet on converting farm and garden rubbish into manure. Aldo Woerz, Carlisle, Pa.

341. "Mulching." An instructive booklet on mulching will be sent upon request with absorbent cotton [illegible] Pure Distilled Co., [illegible], St. Louis, Mo.

HOUSE FURNISHINGS

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342. "Floors That Keep Homes in Fashion." A brochure of beautiful color illustrations which suggest smart schemes for the various rooms in the house. Price 10c. Armstrong Cork Products Co., Floor Div., Lancaster, Pa.

343. "33 New Ideas for Charming Homes." Attractive brochure gives color schemes for rooms indicating the proper rugs and carpets. Mohawk Carpet Mills, Inc., 295 Fifth Ave., N. Y. C.

344. "Tru-Tone Carpet Book." This catalog illustrates several Tru-Tone rugs and carpets from the Alex. Smith Div., W. & J. Sloane, Wholesale, [illegible] Fifth Ave., New York City.

TRAVEL

345. "England and Continental Europe." A comprehensive listing of the train and boat service between England and the Continent. Associated British Rys., Inc., 1 Fifth Ave., New York City.

346. "Canadian Rockies." Beautifully illustrated booklet on Banff, Lake Louise, Emerald Lake, and Alaska. Canadian Pacific, 344 Madison Ave., N. Y. C.

347. "Germany Next Olympic Games 1936." Interesting data on the Olympic Games to be held in Germany in August, 1936. German Tourist Bureau, [illegible] Fifth Ave., N. Y. C.

348. "Three National Parks." Natural color photographs picture the magnificent beauty of Zion Park, Grand Canyon and Bryce Canyon. Union Pacific System, 521 Fifth Ave., N. Y. C.

MISCELLANEOUS

349. "Termites." Detailed information on how to control Termites by the Tomine treatment can be obtained from the E. L. Bruce Co., Memphis, Tenn.

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Getting [illegible] although [illegible] best [illegible] an experienced painter.

One other thing you might try, if you [illegible] mind the effect [illegible] a dry day when [illegible] reappeared and [illegible] spar varnish.

[illegible] OFF WHITE COLOR

Q. *I should like to know how to obtain the most beautiful [illegible] color for walls and woodwork. It once a pure white, but that would [illegible] is there another creamier white to use? Also the proper term to call the shade.*

M. M. L., Houston, Texas.

A. The bone white you mention is like an oyster shell white, a sort of warm gray white which can be obtained by the minute addition of black and burnt sienna to the white. The effect would be best with an almost flat finish. Any standard make of white flat finish paint could be used or an oyster shell finish enamel.

$11,500 house

(CONTINUED FROM PAGE [illegible])

[illegible]

It is assumed that the prospective owners of the ideal house [illegible] have an annual income of between $5,000, and $8,000., on the basis of which [illegible] should not exceed $1,000. [illegible] A. L. H. A. following is the budget:

CAPITAL COST	
Lot	[illegible]
Land development	[illegible]
House and architect's fee	$11,500
Carriage House	[illegible]
Total	$13,000

FINANCING	
1st Mortgage (5 H A)	$ [illegible]
Cash (Land and Equity)	[illegible]
Total	$13,000

MONTHLY EXPENSES	
Interest, Amortization and Insurance	$ [illegible]
Taxes	[illegible]
Fire Insurance	[illegible]
Total Monthly Expense	$ [illegible]

Full amortization [illegible] to 30 years.

A Whiter WHITE for *Your* House



DOUBLE-WHITE
An opaque, gleaming white for wood, brick or stucco. For trim: Cabot's Gloss Collopakes.



Old Virginia White
A texture-revealing white that lasts for many years.

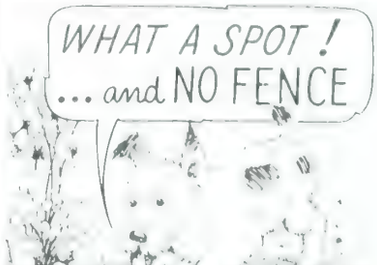
Cabot's Collopakes

Samuel Cabot Inc
141 Milk St
Boston, Mass.

Please send me your Little White Book giving full information about Cabot's Collopakes.

Name.....

Address.....



NICE DOGGIE

I'd love to catch that little dog,
And pat him on the head.
So prettily he wallows there
In my new flower bed.

Oh, yes, I love my neighbor's dog
That capers in my yard,
But behind a fence at home
I'd love him twice as hard

—*Kansas City Star*

Stewart FENCES
THE STEWART IRON WORKS CO.
100 Stewart Block
Cincinnati, Ohio



LEARN TO BE *Charming*



Charm lies inherent, but often dormant, in every living soul. It is rhythm that originates when the spark of beauty is struck, and ripples outward in everything one does and says and thinks. It is the unconscious faculty of stirring an emotion in others. It is the release of one's powers and the becoming of one's self.

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Individual Attention for House & Garden Readers

"Each school gave the matter individual and personal attention," writes a gratified reader of House & Garden. They will do the same for you. Study the announcements of the Schools of House & Garden listed in this issue, pages 69 to 71, and write to the ones that seem best suited to your individual requirements. You may be sure of a prompt and interested reply to your letter of inquiry.

HOUSE & GARDEN'S SCHOOL BUREAU
120 Lexington Avenue New York City

EATON'S

"SHADONET" LETTER PAPER

HAS DELICACY AND CASUAL CHARM FOR INFORMAL CORRESPONDENCE

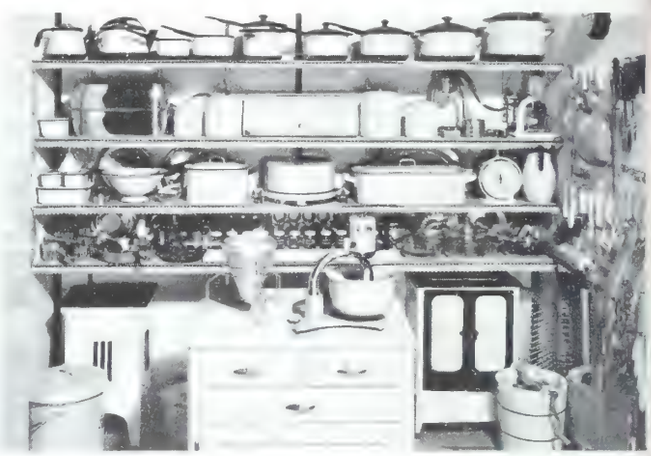
EATON'S LETTER PAPERS ARE AVAILABLE WHEREVER FINE STATIONERY IS SOLD

EATON'S 1869 FINE LETTER PAPERS

Kitchen trousseaux



To save the bride the juggling of pots and pans and pennies that takes the fun out of furnishing the kitchen, Hammacher-Schlemmer have assembled three model rooms equipped on three different price scales. Above is the red and white ensemble. 110 pieces at $87.50. Red canisters. Aluminum utensils



One can be really resplendent in a culinary way for $249.50. There are no less than 228 pieces in this black and white scheme, illustrated above, the nucleus of which is black and white enamelware. For detailed information on what these kitchens contain, write to House & Garden's Reader Service



Since quality was preferred to quantity, budget requirements have been met by Hammacher-Schlemmer, in the less expensive rooms, by eliminating non-essential equipment. The medium-price kitchen above, is electrical and neat-looking in apple green and buff. One costs 146 pieces for $137.50

HOUSE & GARDEN

Condé Nast Publication

September, 1935



Decorating Trends

Special Building Supplement

Price 35 Cents

WOULDN'T YOU THINK SHE'D KNOW BETTER?





Yet 11

...and all cause she rgot that final tidious touch makes a winsome



Use LISTERINE before social engagements to check halitosis | BAD BREATH |

Lambert Pharmacal Co., St. Louis, Mo.

QUAKER "Sheercord"

An exciting new Quaker Curtain

MADE for the woman who wants distinction in her curtains. It's the newest thing in today's curtaining and it's most beautiful.

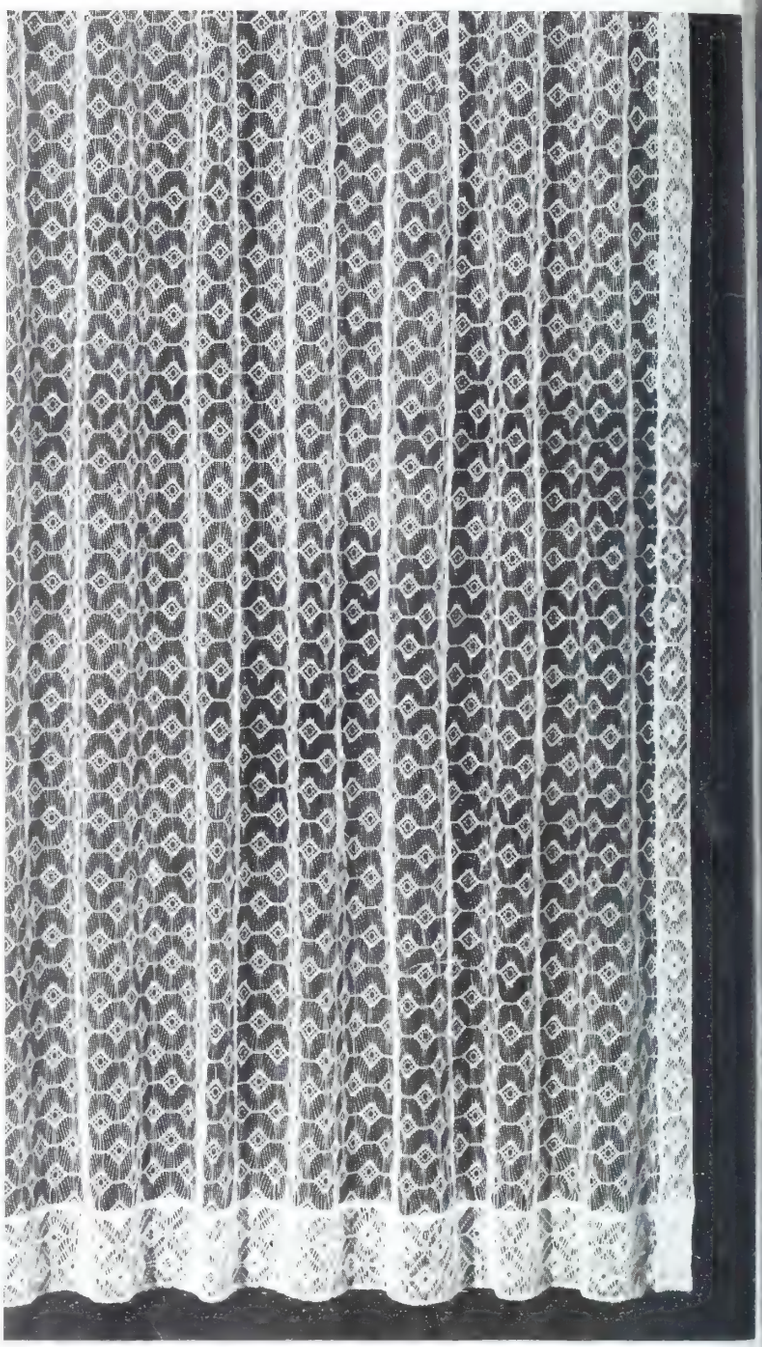
A curtain of cob-web delicacy but made of long-staple, combed Egyptian two-ply yarn, with each slender strand knotted securely in place.

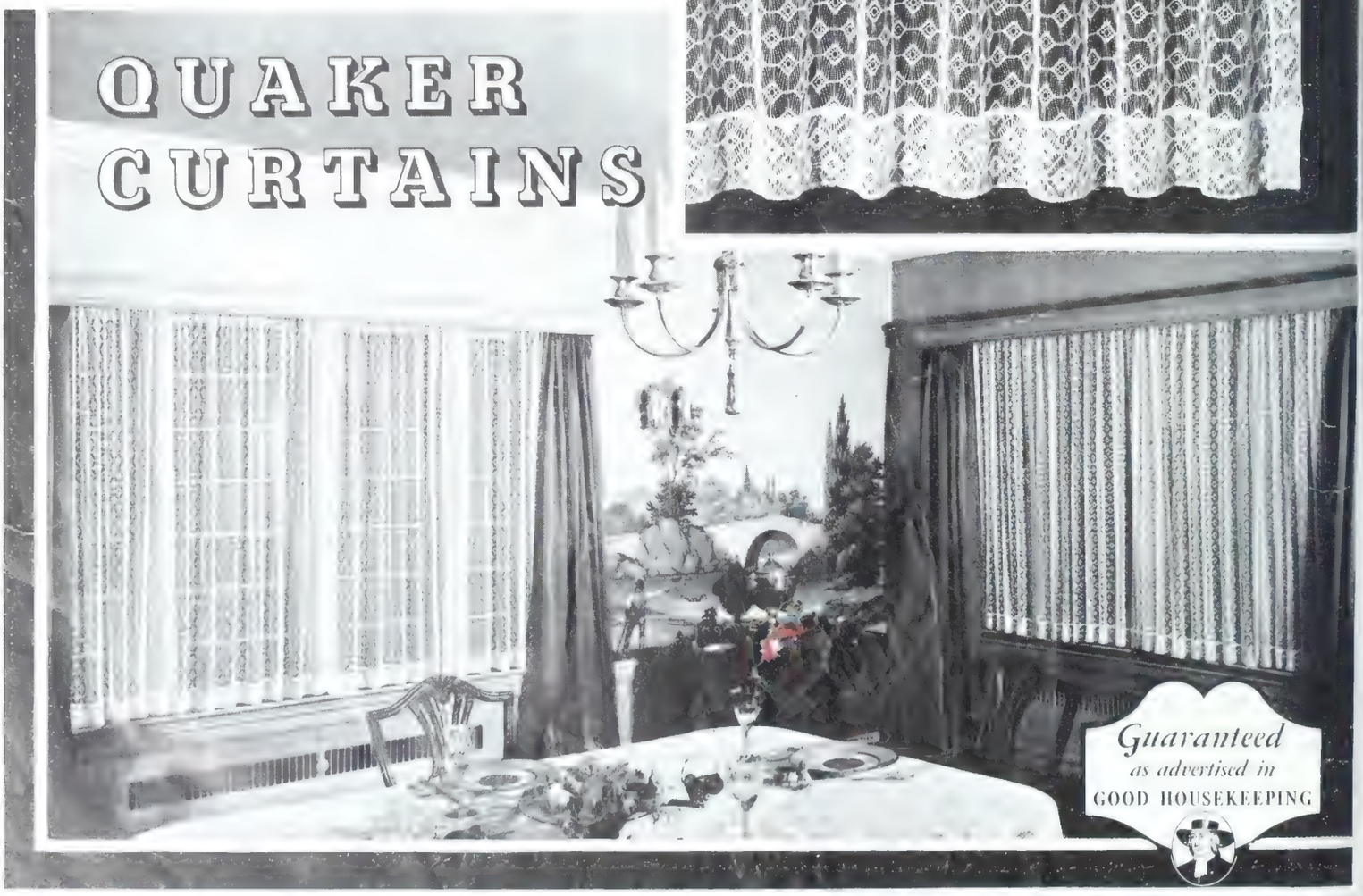
You can easily find the right Quaker curtain for your windows at your favorite store. See the wide selection of style and patterns and be sure and look for the name "Quaker" woven in the top selvage of every Quaker curtain. Price? Quaker curtains are modestly priced for those who appreciate the economy of durability.

The only book of its kind

Window problems as found in typical American homes, and their solution. More than 40 photographs. Helpful, authoritative. Send 10 cents to pay mailing cost to Department 9C, Quaker Lace Co., 330 Fifth Avenue, New York.

NOTE: *Quaker Genuine Ringless Hosiery, another Quaker textile product, is made by the Quaker Hosiery Co., one of the three largest hosiery mills in the country, and sold in smart shops everywhere.*





Vol. No. 68, No. 3



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A *Handmade Wallpaper by* THIBAUT

This distinguished design which combines period motifs with the charm of modern color is typical of those exclusive Thibaut Wallpapers — "Designs of Today."

These newest Thibaut creations are surprisingly inexpensive and, of course, all are Water-Fast and Light-Tested. Many have harmonizing Thibaut fabrics for drapery purposes as illustrated here.

Consult your decorator or dealer regarding your decoration needs. Or we shall be glad to send you samples and advise you as to color and pattern requirements.

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A Durable Copper Roof at a price you can afford to pay

No longer can a copper roof be considered unduly expensive! This new product *costs no more* than other high quality roofings which do not combine the many advantages offered by copper:

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There are other advantages—high salvage value; positive, moisture-proof protection for insulation; lightning-proof when properly grounded.

Compare copper with other roofing materials and you will see that Anaconda Economy Cottage Roofing offers unparalleled value. And remember that this new product, specially adapted to the roofing of homes and cottages, is identical in principle with the copper roofs on so many monumental structures.

Our illustrated book gives additional facts about this new, improved roofing. A copy will be mailed on request. If you wish it, we will also mail our booklet, "Copper, Brass and Bronze in the Home". It offers many practical, helpful suggestions for minimizing upkeep and repair expense.

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from mine to consumer

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
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ANACONDA *Economy*



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COTTAGE ROOFING



The Lazy Susan goes modern in this revolving tray for cocktail hors d'oeuvres and buffet service. Made of polished natural wood, its intaglio crystal compartments are deeply etched with an olive branch, a celery stalk and other amusingly appropriate designs.

We suggest it as the newest and smartest solution to October wedding [illegible]. $5.95 [illegible]

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[illegible]	[illegible]
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• PLANS •



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[illegible]

[illegible] to thirty [illegible] New England Georgian, Colonial, French and [illegible]

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MAKE MONEY with your CAMERA

[illegible] BUY [illegible] of [illegible] Book [illegible] HOW [illegible] the [illegible] [illegible] [illegible]

AROUND



MUCH pleasanter than counting sheep as a cure for insomnia is the night-cap which is what the little bottle above for. A jigger of brandy in its hollow stopper and water below, it stands on the night table to fortify the heart when wintry winds tell ghost stories the bedroom window. $4.50. James Pendleton, 19 East 57th St., New York



THIS month's antidote for wedding announcement headaches is the ensemble above—pedigreed enough for the most fastidious bride and something one can be sure she won't get dozens of. Grayish Orrefors glass lemon dish. Fork of Jensen silver. $7 for both. From Georg Jensen who has just acquired a new address—667 5th Ave., New York



LIKE some new variety of luminous flower, the glass plate above is especially nice to look at. But it really shines brightest when there's partying to be carried off well, being an excellent size for serving sandwiches, canapes or cake with neatness and dispatch. The diameter is 14 inches. Price, $3. From F. Pavel, 15 West 37th Street, New York



THIS sport model wheelbarrow is almost as light in weight as the leaves it will transport so neatly. The body is nothing more than a bushel basket that lifts out of the frame for emptying. It's grand for flower gathering, too, since it can be carried indoors. Natural wood with bright red stripes. $5. Max Schling, 618 Madison Avenue, New York



THE modern group above is just as comfortable and smart as it looks. Tête de négre seal cloth and cocoa-colored chenille chair, $59.50. Walnut end-table—also to be had in any color lacquer—$24.50. Modernage, 162 E. 33rd St., New York. Cocoa-colored vase and pottery colt, $3 and $7.50, respectively. Pitt Petri, Waldorf-Astoria, New York



TELLING time by the stars is a gay thing to do—one of several bright ideas in the new [illegible] clock above. Dial and base and hands are in brushed chromium. The face is catalin—the dusky blue of an evening sky, or a cloudy white, as you choose. Key wound. Price $9.75. At Wanamaker's Ninth Street in Brooklyn, New York.



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more than ever!

modern . . . and a thoroughgoing decorative service that cares for every last detail.

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. . . WITHOUT OBLIGATION

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Each is full of lovely illustrations, including color plates.

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Modern Furnishing and Decoration. Cloth, $4.50. 48 plates, 16 in color.

Gardens and Gardening. Cloth, $4.50—Wrappers, $3.50.

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This pleasant pre[illegible] of [illegible] reproduced [illegible] fireplace accessories. The cast brass andirons (17½" high) . . . $13.50. Wrought-steel coal stand, $11.50. [illegible]

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WIRE FOXTERRIER New Deal of Blarney, owner, Mr. John G. Bates has all the true essentials that comprise quality and consistent winning at shows

Wire Foxterrier Character

EDITOR'S NOTE: The Kennel Department of The Condé Nast Magazines believe that first-class dogs at prices justified by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the purchaser is to derive maximum satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the $50 which we consider to be a fair minimum price for the right sort of puppy.

"CHARACTER" is a common term that is generally used in describing the good qualities of almost every recognized breed of dog. Every fancier claims more of it for his particular breed than he will concede to some of the others, but it would seem that there is one breed that really has this quality in great abundance: the Wire-haired Foxterrier.

You may ask just what is meant by the term "character." Well, character is a combination in proper proportion of liberty, expression, quality, temperament and carriage.

By "liberty" is meant capacity to gallop, suppleness, the adaptability to make sudden turns. The coördination of all moving parts that can be reached to any degree only through a well-built and shapely body.

"Expression" is that seeming desire to do certain acts, to commence a job and finish it with credit; and who would say that the Wire Foxterrier does not have "expression"? The small, bright, piercing eye, so prevalent in this breed, is evidence of character if other things are lacking.

"Quality" is a general term, but it means the owner possesses the neatness and the proportion of bone and muscle just discernible under a close, light coat of good texture and of moderate length. In other words, the pressed-up, gentlemanly *tout ensemble;* the difference that there is between the good-looking, well-dressed country boy and the dapper, smart, well-dressed gentleman with assured social position.

"Temperament" in a dog is akin to "It" in humans. Temperament in a Wire Foxterrier is exhibited by the ever-present merry attitude, the irresistible desire to dance around, the eagerness to play or fight, and when off lead or chain, the desire to search in every nook or corner—the undying spirit.

"Carriage," it would seem, is a complement of all the other terms.



WIRE
FOX TERRIERS

• The following reliable breeders of Wire Fox Terriers have puppies, youngsters and grown dogs ready for delivery. Nothing cheap or inferior.

DERBYSHIRE KENNELS, Reg., Hamburg, New York
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VICTOR D. LAUGESEN, 3459 E. 143rd Ave., Cleveland, Ohio
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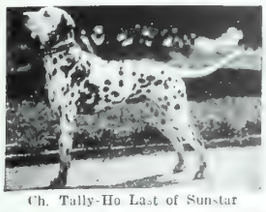
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Ch. Wapewill Wonder owned by Mr. and Mrs. H. E. Wapewill, many times champion and known wherever Fox terrier sportsmen gather in the United States.

"Nothing under $50"—a reply

It is our privilege to reprint with permission the accompanying letter from one of our readers, Dr. M. L. Morris of New Brunswick, N. J. Dr. Morris wrote in reply to our announcement in the July issue of House & Garden that thereafter we would not accept the advertising of breeders and kennels who make a practice of selling dogs for less than $50.

"Allow me to compliment you on the editorial appearing on pages 10 and 11 of the July 1935 issue of House & Garden. Articles such as this will aid materially in correcting a misapprehension of the public relative to the value of a dog.

"I think your policy in not accepting advertisements from kennels that quote under fifty dollars is a good one. We find it impossible in many instances to render medical service for the breeder, since his margin of profit is too small to warrant the expenditure. This results in dogs being delivered to the purchaser many times in a poor state of health.

"When a dog is purchased one day and presented for examination either the same day or day following and it is necessary to inform the purchaser that he now owns a dog heavily infested with intestinal parasites, mal-nourish-



True Fox terrier expression is found in that typical example of the breed, Ch. Norwalk Ringleader. Mr. P. Roberts, owner



***Old English* SHEEPDOGS**

• A QUAINT and ancient breed possessing intelligence and a quality equal to any in the most cultivated and domesticated breeds. A sensible and devoted companion. The "Bobtail" is a strong, compact-looking dog of great symmetry, profusely coated all over, with a characteristic ambling or pacing movement in walking or trotting. A thick-set, muscular, able body distinguishes one of the oldest and hardiest of sheepdogs.

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MISS CAROL RIEGELMAN, Ramsrock Kennels, Richmond, Mass.

MRS. LEWIS ROESLER, Merriedip Kennels, Great Barrington, Mass.

MRS. H. I. WORDELL, New Bedford, Massachusetts



Standard Schnauzers

Young stock from winning sire. Black and pepper and salt.

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Trained dogs and ladies of ideal type stock usually on hand. Best of breed New York and Boston, 1934.

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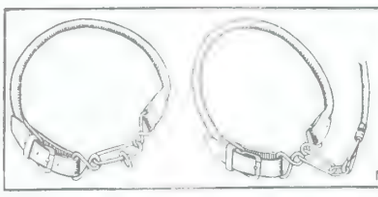
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Medium Schnauzers
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Only then will the veterinary will be benefited if your suggestions are taken seriously. In order to [illegible] and healthy puppy, the [illegible] puppies [illegible] most [illegible] food of [illegible] nourishing quality. This is usually expensive. It cannot be purchased [illegible] pennies a pound. Prevention of disease is always [illegible] Occasional [illegible] attempt to [illegible] pet. The breeder [illegible] proper preventive treatment and sell dogs for ten or fifteen dollars. As long as present conditions prevail, the public is reasonably certain in purchasing a cheap dog [illegible] the most expensive [illegible]

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THE plea "I want a dog," made quite frequently by the parents of "most every boy", is generally the expression of a genuine longing and one which should, after due consideration, be fulfilled. Then when it is, that is the cue for Mother to adopt a few more determined heroisms and [illegible]

Mothers are quite truly referred to as "unsung heroes" (or heroines, as you will)—and when Mother finds additional work because of the sand, dust and shed[illegible] hair in the [illegible] muddy footprints in the Winter, all in addition to the usual "mess" that the children make, her heroic stoicism is put to another test, and she may feel very impatient because of her son's new pet, for her work is now heavier. But, perhaps [illegible] realizes how much [illegible] son's love means to him, how profound is the bond of sympathy between them, and above all things, how much the boy will resent any unkindness or lack of tolerance toward the dog, she will consider

GREAT DANES

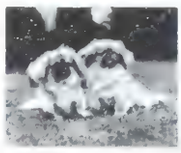


The Great Dane [illegible] a watch [illegible] and protector. [illegible] Great Dane [illegible] Great Danes [illegible] and [illegible] Great Danes come in [illegible] with black stripes. Have light grey to deep [illegible] with [illegible] or all blue [illegible] of medium [illegible] at shoulder and females not less than 28 inches.

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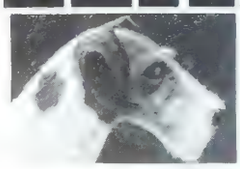


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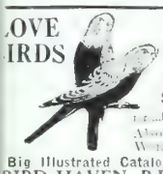
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A Boy and His Dog

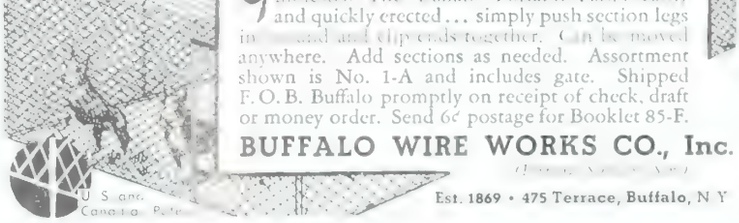
the importance of this [illegible] [illegible] [illegible] [illegible] [illegible] comfort of his dog is the same as [illegible] [illegible] [illegible] real pride of ownership and a love for his dog which cannot be compared, for intensity, to the friendship which might exist between himself and another boy. It is a love which will always grow deeper with time.

A small boy can express spoken hostility just as readily as he can friendship, and he is especially sensitive to hostility directed against his four-footed friend—his loyalty is thoroughly active for his dog—it should be treated with respect, encouraged as a lasting attribute. A wise mother will certainly bear this in mind and will, by an appreciation and knowledge of canine qualities, create a closer bond between her son and herself, and at the same time make known to him the responsibility which he has acquired for the untidiness which his pet may be apt to cause, but, unlike himself, cannot repair.



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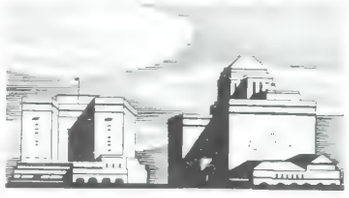
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SWEDEN

... Swedish Travel Information Bureau, Dept. TD, 630 Fifth Avenue, New York.

IN SUBURB & COUNTRY



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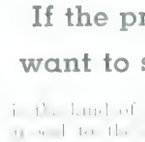
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NEW YORK
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Furnished or Unfurnished

Midtown Office
DOUGLAS L. ELLIMAN CO., INC.
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15 East 49th Street Plaza 3-9200

Under the Roofs



TAKING an apartment is like getting married - one signs the lease in haste and repents at leisure. And what with moving almost as expensive these days as a divorce—and certainly more bother—one must take care not to be misled by the beautiful view from a living room window. It's the more banal things like closet space and cross-ventilation and electric refrigeration that make for domestic bliss in the long run. And no matter how well laid out and equipped it may be, if an apartment is not compatible with one's preferred ways of living—if it's not convenient to one's favorite haunts—if it doesn't click with the old personality—better run away and look another day. The apartments listed below all excel in the practical side. Choose your type.



GRAMERCY PARK is an excellent antidote for big city blues—a secluded square that retains the quiet, old-fashioned charm of early New York. In a time when its older, modern apartment houses seem to turn their backs on the bustling world outside to form a protective barrier for this square place. In Number 44 on the north side of the park, one finds a perfect blend of 20th Century efficiency with the restful atmosphere that lingers in this section from the past. The 2 and 3 room layouts occur in an endless variety of arrangements to suit every preference. North, east, south, or west, one can name any outlook and get it. Among the special features that make life more effortless here are the construction of the casement windows which have ventilating transoms that are handy in winter or stormy weather, and the built-in equipment in the bathroom which includes a good-sized laundry hamper. Incidentally, the use of the park is restricted to residents of the surrounding houses, which gives you a nice, exclusive feeling if you're one of the lucky few. Clement Merowit.



NATURE LOVERS who is thwarted at every curbstone will, of course, confine their apartment hunting to the vicinity of a park or garden spot. 1150 5th Avenue is one of those abodes that overlook some of the few acres the bricklayers forgot in this skyscraper world. Located on the northeast corner of 96th Street it enjoys an unobstructed view, to the north, south and west, of Central Park. The entrance to miles of bridle path is just across the street so that tenants may substitute a canter for those unimaginative setting-up exercises that spoil the morning. Dining rooms excepted, all master rooms in this building face either the Avenue or 96th Street—a broad and sunny thoroughfare. All apartments are cross-ventilated. Duff & Conger.



EVEN though other parts of town have encroached on its fashionable reputation, Park Avenue is still synonymous with a top hat, and people still thrill to the privilege of calling it home. 885 Park stands on the northeast corner of 78th Street, with apartments of 9, 10 and 12 rooms that particularly interest those who go in for family life in a big way. There is scarcely any choice among the three suites in the matter of efficient layout or advantageous location. All have been thoughtfully arranged to provide maximum privacy for every member of the household, so that the most complicated col-

The Lowell

28 East 63rd Street

A Residential Hotel

FURNISHED or unfurnished suites, 2 to 6 rooms, to please those who value a quiet, select abode

Passy Restaurant on the premises.

Resident Manager
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SETTLING in the East — or only SUMMERING?

• Do you see yourself on an estate? Do you want a farmhouse to make over? Do you crave a camp in the mountains, a cottage by the shore, a perch on Manhattan—or an apartment hotel that won't treat you like a stepchild?

Do you wish you knew someone who saw the whole picture—with an eye to saving you time, dollars and disappointments?

WRITE TO
THE REAL ESTATE
INFORMATION SERVICE
HOUSE & GARDEN

of Manhattan

ction of temperaments can live in com-
ete harmony here. Not only are the
drooms in an entirely separate wing
each case—the rooms themselves
e distinctly self-sufficient. Each has
s private bath and exceptional closet
pace. Southern exposure is shared by
l three apartments, as well as cross-
ntilation. Fireplaces are found in all
e living rooms. Albert B. Ashforth.



YACHTSMEN in fact as well as fancy can anchor their barques in their backyard if they live at River House. The East River laps at the very oundations of this magnificent build-g which takes advantage of its situa-n with a spacious dock at which aft of every size, not excepting sea-lanes, can be moored. The entire house as been arranged with a lavish hand. ardens on three sides keep it aloof om its neighbors and, with the river the fourth side, ensnare every unsus-cting breeze and ray of sun. Enor-ous is a weak word when used to de-ribe housekeeping facilities that will eet with the approval of the most ex-cting servants. Douglas L. Elliman.



SPEAKING of exclu-siveness brings us straight to the front door of Number 410 on Park Avenue, which is not only losed to all but Social Registrites, but lso requires of its tenants a business tanding similarly above reproach. Ru-or has it that junior officers need not pply. This building is divided into 3 nd 4 room suites designed primarily or the convenience of people with omes in the suburbs who require a mall stopping place in town. On the outhwest corner of 55th Street, this ad-ress is near the best clubs and the most ttractive shops. Brett & Wyckoff.



1185 Park A[illegible] its own bit of the great outdoors right in its very midst—a charming garden all its own that affords a picturesque view for the inside rooms in this building. Throughout the 15 stories there are also many terraces where sun worshippers may take their fill of violet rays. Covering an entire block from 93rd to 94th Streets, the highest point in this neighborhood, these apartments take in the striking panorama that is Park Avenue. Practical features have not been forgotten here and abundant closet space is a feature of the 6 to 14 room apartments. All the rooms are large, and, whether they face the garden or the street, are pleasantly light. Pease & Elliman.



983 Park Avenue contains 6, 9 and 10 room lay-outs, overlooking the avenue and 83rd Street. The rooms are large and of proportions that make decorating problems as simple as decorating can be—no awkward features to conceal or disguise. Furniture is easily arranged and shows to good advantage. Perhaps the most attractive apartment here is the 10 room suite that forms the southwestern corner of the building—all rooms outside with the exception of the dining room. The dining room is reached through the living room. All others, including a large library that may be converted into a bedroom since it connects with a bath, are individually accessible from the gallery. This last feature is noteworthy for its size, more than 26 by 9 feet. All bedrooms have two closets or one of huge capacity. Tishman.

1160 PARK AVENUE

On the Sunny Corner of 92nd Street

A distinguished building, ideally located at the top of Carnegie Hill... large, sunny, well arranged rooms... wood burning fireplaces... spacious galleries abundant closet space

6 · 7 · 8 · 11 ROOMS

RENTING AGENT — ATWATER 9384

GRAMERCY PARK

A castle above the tree-tops

One of the most unusual apartments in New York is available, facing exclusive GRAMERCY PARK

•

A duplex [illegible] with massive fireplace; a small fortune was [illegible] stained glass windows and other architectural features; there is probably no other residence like this in the city, rental $8,000.

•

Another duplex has a beamed living room 25x30, a charming library, game room, and terrace; nine rooms and four baths, $5,000 • A simplex of five rooms and two baths, with terrace, is $2,250 • There are several other distinctive apartments of from three to seven rooms, with wood-burning fireplaces.

•

Management of Merit supervises with solicitous stewardship the newer and smarter buildings in this desirable neighborhood. Office at SIXTY, GRAMERCY PARK. STUYVESANT 9-0316.

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A 5 ROOM *Studio Apartment*



...with Exceptional Features

Railed gallery . . . Dropped Studio living room... High-Beamed ceilings . . . Real wood-burning fireplaces... Tiled bath with every chamber . . . Three exposures with through ventilation...Huge closets.

$2100

Southgate

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RENTING OFFICE
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Management
GRESHAM REALTY CO., INC.

STANHOPE

The STANHOPE

Fifth Avenue at Eighty-first

This distinctive Apartment Hotel typifies the utmost in finer living. Residence at The Stanhope is a source of pride.

Ideally located on the world's most famous avenue, The Stanhope maintains the gracious charm and dignity of New York's greatest traditions.

Its service is flawless, its cuisine unexcelled.

Furnished or unfurnished apartments of any size to meet the requirements of the most fastidious.

Resident Manager:
JOHN F. MELVIN
BUtterfield 8-5800

The VOLNEY

23 East 74th Street

Endeared to the heart of Mayfair, The Volney is a residential hotel combining in rare ensemble the dignified luxury and comfort that appeals to persons of discriminating taste.

It has the continental charm that many seek, yet few find until they inspect The Volney's suites.

Apartments of one, two or more rooms, furnished or unfurnished, with complete hotel service and serving pantries.

Unexcelled Cuisine

Resident Manager:
J. CHARLES WHITE
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WHAT ARE YOU INTERESTED IN?

Reviewed here are some of the helpful booklets that pass across the editor's desk. Facts for you. Answers to your questions. Timely solutions to your home and garden problems. Experts at your service. Note the booklets that interest you, and we'll be glad to have them sent to you promptly.

Building or remodeling?

351. PERSONALITY BATHROOMS AND CHARACTER KITCHENS [illegible] in three fascinating colors, the smartest new Crane electrical [illegible] be applied right over old walls [illegible] new ones. Including [illegible] to keep clean. Kitchen and Bathroom Department, Crane Co.

352. HOW TO PLAN YOUR MODERNIZATION BUDGET [illegible] practical manual to help [illegible] improvement [illegible] with ease. To put your plans on paper and to get estimates of the cost. Also tells how to finance your modernization through the Federal Housing Administration. Kelvinator, Radiator Co.

353. YOU NEED CLOTHES tells things you never suspected about dressing a house to flatter the weather. How to [illegible] transforming cellars and attics into useful and beautiful rooms. About building weatherproof vacation homes and farm buildings. The Celotex Co.

354. THE HOME WITH AIR CONDITIONING STAYS MODERN gets right down to details and facts on how General Electric Air Conditioning equipment can be installed in your home, what it can do and how smaller units can air condition or summer-cool individual rooms. General Electric Co.

355. SEDGWICK ELEVATORS AND DUMBWAITERS are pictured in attractive two page catalog, with a wealth of illustrations, specifications, and typical layouts for every class of building. Result of 43 years of specialized engineering, motor-driven and hydraulic elevators and dumbwaiters are shown. Sedgwick Machine Works.

356. THE OPEN DOOR TO A NEW LIFE reveals the convenience of an automatic home elevator, operated inexpensively from the lighting circuit. With specifications, and pictures of actual installations. The Shepard Elevator Co.

357. PACIFIC CABINS OF REAL LOGS reduces to picture and floor plan more than a dozen cabins of rustic charm and pioneer ruggedness, true to the traditions of early American woodcraft, yet incorporating the principles of modern building practice, and modern comfort. Page and Hill Co.

358. THE BOOK OF 100 HOUSES is an excellent sourcebook of information on painting and shingling for long wear. It shows photographs of homes in all parts of the country that have been preserved and beautified by Cabot's Stains and Collopakes. And it tells the experience of their owners. Samuel Cabot, Inc.

359. ANCHOR FENCES is a catalog of Bethanized Wire fences to help you select the type and style of fence best suited to your property. In writing for catalog, please specify the type in which you are interested. (1) Residential (2) Estate (3) Institutional (4) Industrial. Anchor Post Fence Company.

360. FENCE—HOW TO CHOOSE IT, HOW TO USE IT is an interesting booklet [illegible] fence problems, illustrating Cyclone Metal Fences. Indicate the type in which you are interested. (1) Residential (2) Estate (3) Institutional (4) Industrial. Cyclone Fence Company.

Gardens?

361. BURPEE'S BULBS is a tempting catalog, profusely illustrated, with Hyacinths, Bluebells, Crocus, Snowdrops, Lilies, dozens of new and fine varieties for fall planting, featuring especially a quartet of showy, red-cupped Daffodils. W. Atlee Burpee Co.

362. WAYSIDE GARDENS offers a bulb catalog showing many of the Ideal Darwin Tulips in full color, listing almost a hundred varieties. Also worth seeing in their extensive collection are the new Daffodils and many other beauties which may be planted now. Wayside Gardens.

363. SCHLING'S BULBS feature Darwin Tulips, Daffodils or Narcissi, Freesias, Dutch Iris, Hyacinths and Lilies. And have you seen that charming rarity of the rock garden or shrubbery border—the Crocus *Zonatus*? Max Schling, Seedsman, Inc.

364. STUMPP & WALTER BULBS FOR 1935 includes a colorful collection of exhibition Tulips, matchless bedding Hyacinths, a brilliant page of 12 different varieties of Daffodils and the new Narcissus-flowered Twink. Stumpp & Walter Co.

Decoration?

365. FLOORS THAT KEEP HOMES IN FASHION teems with ideas for smart decorative schemes and attractive ways to use Armstrong's linoleum. Many of the rooms it shows in color also use Linowall for clever wall effects. (Please enclose 10c in stamps.) Armstrong Cork Products Co.

366. USEFUL FACTS ABOUT THE CARE OF RUGS AND CARPETS is a handy booklet to have if you want to take the best possible care of your rugs and carpets. It tells how to remove spots and stains and prevent moth damage—not to mention the important matter of prolonging their life with the new, softer-than-ever Ozite Tread Rug Cushion, which it fully describes. Ozite Carpet Co.

367. 33 IDEAS FOR CHARMING HOMES is a brochure brilliant with color, showing complete room schemes, solving decorative problems with rugs. With a rug-buying guide and practical suggestions for modern decorative schemes for every room in the house. Answers questions asked by hundreds of women. Mohawk Carpet Mills, Inc.

368. HOW TO BUY A RUG AND LIKE IT is a folder in full color that you can use as a working guide in selecting a rug or carpet. It shows the type of rug to use with different types and wood tones in furniture, different designs and colors in drapery. Bigelow-Sanford Carpet Co.

369. AEROLUX PORCH SHADES will help you to decide whether you want the kind made of square-edged splints with quite a space between—or the overlapping bevel-edged splints that keep out rain (but [illegible] and not [illegible]). The Aerolux Corp.

370. VENETIAN BLINDS is a bulky booklet that you will want for its many photographs of beautiful rooms, showing clever treatments of windows and French doors, using Columbia Venetian Blinds. It includes a color chart, and a page on the care of Venetian Blinds. The Columbia Mills, Inc.

371. MAYFAIR SHADES describes something quite new in window treatment—a shade made of hardwood slats, smoothly surfaced and colored to fit the decorative scheme of the room. Mayfair Shade Corp.

372. WARREN PORCH SHADES AND VENETIAN BLINDS depicts the Ideal and Rayntite porch shades, in standard widths and drops in sylvan green, woodland brown and natural, for making the porch attractive and comfortable. For *inside* the house, Warren shows Venetian Blinds. Warren Shade Co.

Kitchens?

373. HOW TO CHOOSE A FOOD MIXER gives you a check list of the important points in choosing the electrical servant that will help so nobly in the preparation of those 1,095 meals you serve a year. All the new Kitchen Aid models are pictured, with details of the work they will do for you. Kitchen Aid Mfg. Co.

374. BEAUTIFUL GAS RANGES FOR BEAUTIFUL HOMES is a quickly read folder that will show you what to expect of the newest stoves, in beauty and in advanced features to save your time and money. George D. Roper Corp.

Travel?

375. ASSOCIATED BRITISH RAILWAYS: 3 travel booklets: *Ireland*, on the Road to Europe; its story is told by Stephen Gwynn; its allure caught with many photographs. Scotland's romance is described by Graham Sutton, with a wealth of pictures of the important places to visit. *England and Continental Europe* gives details of boat and train service between England and the Continent. Associated British Railways, Inc.

376. CANADIAN ROCKIES, a booklet filled with pictures of mountain sports and scenic grandeur, in a play paradise that seems to deserve its title of "fifty Switzerlands in one." It includes Banff, Lake Louise, Emerald Lake, and Alaska. Canadian Pacific.

377. CUNARD WHITE STAR LINE offers you an extensive choice of ships and sailings; express liners to France and England; ships to Ireland and England via Boston; and weekly sailings from Montreal via the St. Lawrence route. Cunard White Star Ltd.

378. NEARBY HAWAII pictures and describes the islands at the crossroads of the Pacific, brought nearer by "budget-minded fares" and the modern comforts that take away nothing from its primitive Polynesian spell. Hawaii Tourist Bureau.

379. WHITE SULPHUR SPRINGS—a booklet profusely illustrated with pictures of the Greenbrier and Cottages, and the many forms of entertainment to be found there. The Greenbrier and Cottages.

Pest control?

380. TERMITES is a useful leaflet that tells you how you can achieve successful Termite control by the guaranteed and bonded Terminix treatments, for which there are agencies in all states where termites are prevalent. E. L. Bruce Co.

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered _____

_____

Name _____

Address _____

City _____ State _____

A Week Ago . . .

THIS WAS AN OLD FASHIONED KITCHEN!



THANKS TO Carrara Walls, beauty and permanence and utility go hand in hand in this lovely kitchen. Walls are soft Ivory Carrara, piquantly accented with base, cap and horizontal strips of Black Carrara. Upper walls and ceiling are finished in Turquoise Waterspar Enamel.

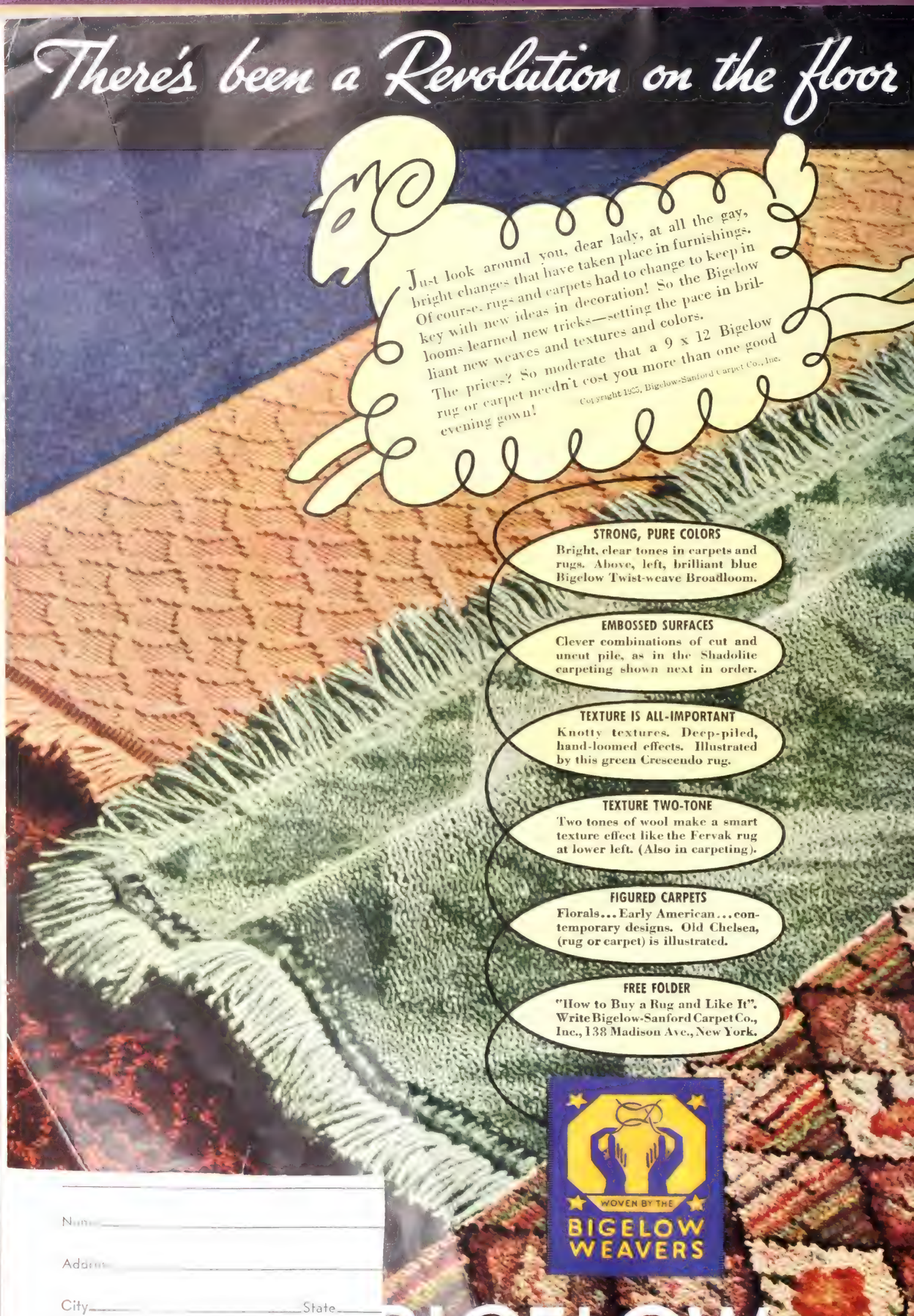
IT'S AMAZING how rapidly and completely Carrara Walls can transform an outmoded kitchen into a smart modern room. Nothing can so well create new charm and elegance where weariness and out-of-dateness were before. And no other wall material can offer the assurance of ageless beauty which is found in Carrara Structural Glass. But you must see its warm, breathing loveliness . . . its mellow colors, its polished, reflective surfaces. Only then can you appreciate why countless home-owners are choosing Carrara Walls as the keynote of their kitchen remodeling, as the basis of permanence and beauty in building the kitchens of new homes.



CARRARA

The modern structural glass

There's been a Revolution on the floor



Just look around you, dear lady, at all the gay, bright changes that have taken place in furnishings. Of course, rugs and carpets had to change to keep in key with new ideas in decoration! So the Bigelow looms learned new tricks—setting the pace in brilliant new weaves and textures and colors.

The prices? So moderate that a 9 x 12 Bigelow rug or carpet needn't cost you more than one good evening gown!

Copyright 1935, Bigelow-Sanford Carpet Co., Inc.

STRONG, PURE COLORS
Bright, clear tones in carpets and rugs. Above, left, brilliant blue Bigelow Twist-weave Broadloom.

EMBOSSED SURFACES
Clever combinations of cut and uncut pile, as in the Shadolite carpeting shown next in order.

TEXTURE IS ALL-IMPORTANT
Knotty textures. Deep-piled, hand-loomed effects. Illustrated by this green Crescendo rug.

TEXTURE TWO-TONE
Two tones of wool make a smart texture effect like the Fervak rug at lower left. (Also in carpeting).

FIGURED CARPETS
Florals... Early American... contemporary designs. Old Chelsea, (rug or carpet) is illustrated.

FREE FOLDER
"How to Buy a Rug and Like It". Write Bigelow-Sanford Carpet Co., Inc., 138 Madison Ave., New York.

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BIGELOW
WEAVERS

Name_____

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City_____ State_____

BIGELOW

HOUSE & GARDEN

CONTENTS FOR SEPTEMBER, 1935



Decoration

CRISP MODERN AND NEW BLUE 25
NEW TRENDS 27
TOPS FOR FALL 30
MODERN AND TRADITIONAL IN CHICAGO 32
DECORATING A PRIZE HOUSE 38
SCULPTURE USED TO ENLIVEN MODERN HOMES 42
A STABLE ENTERS ITS THIRD STAGE, Donald Deskey 50
INCLUDING THE SWEDISH 56
MODERN AMERICAN, Russel Wright 57
BRILLIANT AIDS TO BRIGHTER LETTERS 60

Gardening

WHEN YUCCAS CROWN THEIR SPEARS WITH CREAM 35
TULIP TREASURES, Louise B. Wilder 37
ESSENTIAL PEONIES, A. P. Saunders 44
SIXTY-EIGHT FACTS ON GARDENING, Maurice Condon 52
A LITTLE PATIO FROM FLORIDA, John W. Bullen 53
HAIL TO LITTLE DAFFODILS, T. C. Lethbridge 61
ACTIVITIES FOR GARDENERS IN SEPTEMBER 64
GARDEN MART 90

Architecture & Building

A PRE-REVOLUTION HOUSE TRIES REJUVENATION 40
HOUSES IN WHITE—FROM SOUTH AND NORTH 46
ECONOMY AND GOOD INTERIORS, Gerald K. Geerlings 54
PAINT 65

General Features

SHOPPING AROUND 8
THE DOG MART 10
SCHOOLS OF HOUSE & GARDEN 14
HOUSE & GARDEN'S TRAVELOG 15
UNDER THE ROOFS OF MANHATTAN 16
THE BULLETIN BOARD 25
OF THE OLD SCHOOL . . ., Richardson Wright 31
SPECIALTIES OF MY FRIENDS, June Platt 48
THESE SAVE LABOR 62

NRA CODE

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Sloane does both . . .



A collector's living-room

Living-room representing the highest typ of 18th century decoration, with typic Georgian background. The Sheraton sof ($235) and end-table ($265), the two tier dumb-waiter ($160) and butler tray ($60), the fine old Wedgwood des sert set ($350) from the Countess of Ports mouth's collection are antiques; othe pieces are certified reproductions made i the Sloane workshop. This and twenty three other complete rooms planned b the Decorating Staff comprise the Fou Centuries Floor—a treasure-house of rar and beautiful things for the home.



And one built to a budget

Authentic 18th century in feeling, thi living-room is in the Smaller Homes Sho —a series of rooms on the Budget Floor The furniture was made in the Sloan workshops under the supervision of th Decorating Staff. Sloane skill in simplifi cation brings it within budget prices—n higher and in many cases lower than "jus furniture." For example: Loveseat, $110 Easy chair, $54.50. Coffee table, $17

W & J SLOANE

FIFTH AVE. AT 47TH
NEW YORK

W & J Sloane are decorators to beautiful homes—large and smal

THE BULLETIN BOARD

SPARE THE JUDGES. Not so long ago in the June number, to be exact, Helen Page Walsh wrote on how to treat judges at flower shows. From Milwaukee comes the suggestion that the easiest way to spare flower-show judges danger to life and limb is to dispense with judges. Why judges at all?

It appears that "the Milwaukee District Garden Clubs, fourteen in number, recently held a very happy flower show—absolutely non-competitive—a show just for the fun of it. There were no judges to pity." At stated intervals commentators remarked on the various exhibits and there was a talk on Color Harmony. The harmony seems to have extended even unto the exhibitors for, the letter assures us, "All the exhibitors remained perfectly cheerful during two days of the show—for the first time in the history of shows in Wisconsin."



WINE TASTING. This story is told of Talleyrand, King Edward VII, and of most of the crowned and uncrowned oenophiles of the world. It seems that Tallyrand, Edward, or whoever, as a young man, was being taught how to drink wine. The first step is to raise the glass and admire the color of the wine. Then you set it down. The second is to raise the glass and smell the bouquet of the wine, or, as André Simon expresses it, "bring the wine before the tribunal of the nostrils." Once more you set down the glass. Then —and here the student breaks in with, "Then you drink it?" Ah no, the instructor explains, "Then you *talk* about it." Not until he has admired the color, sniffed the bouquet and *talked* about it, lovingly or otherwise, does the true wine-drinker finally arrive at that supreme moment when he permits a sip to pass his lips.

GERTRUDE JEKYLL. While biographies written by relatives are not always successful, this memoir of the great English gardener and garden designer, as set down by her nephew, Francis Jekyll, is as happy a record of a long and successful career as one could wish. It follows Miss Jekyll through the various phases of her career—artist, craftsman, gardener and author, each step producing a noble accumulation of work. Between 1868 and 1932—the years of her gardening career —she designed over 350 places. From 1899 to 1927 she wrote 13 books and her miscellaneous contributions to magazines totaled over 70. The reading of her biography is the sort of Winter indulgence that gardeners should prepare for now.

BERRY PICKER'S SONG

High bush, low bush, silver, blue, and black,
Straggling thin and crowding thick, up the mountain's back.
Feel the breath of summer heat,
Dream of juicy pies,
Away, away, with pail and cup, I've got blueberry eyes!

Billberry, blueberry, soon the humble huckle,
Pick 'em now, the while they're ripe, hook 'em to your buckle.
Ring around the berry bush,
Rake with both your fists.
But if you like [illegible] till the [illegible] evening mists.

Berry mouth, berry mouth, what makes your teeth so blue?
Rest awhile, we have enough. Tired, aren't you?
When we love our neighbours well,
And all the picking's done,
There's nothing like a berry kiss beneath the August sun.

—R. W. HANNA Jr.

BIG BUSINESS. This is the tale of a big-hearted citizen who flamed with the passion to clothe the dales of northern Oregon and southern Washington with Primroses—*Primula vulgaris*, to the knowing. He visualized himself as a public benefactor in this respect. He was determined to go about it in a Big Business way. Indeed, he even went so far as to inquire from an English seedsman how much he would have to pay for a pound of Primrose seed. When he discovered that it would cost him the whole of $35, he meekly bought from an American source one-eighth of an ounce—at 75 cents—and sent it to the Camp-fire Girls with his blessing. Thus does Depression [illegible]



RUINS REVIVED. There was a time—'way [illegible] no garden was complete unless it contained at least one ruin. Then ruins went out of fashion and gardens, somehow, managed to exist without them. . . . You could have knocked us over with a Dahlia when we discovered that at the Paris Flower Show this year the first prize went to a garden in which a group of ruined arches was the dominant feature. The nearest to that which we've observed on this side the Atlantic are the fallen arches of those who have walked around [illegible]



GI[illegible] they have been busy carving tombstones for Classical Modern furniture. That style, so popular a year or so ago, is deceased, and according to the reports of our ambulating editors, has been given decent burial. In its place there's still a marked interest (when hasn't there been?) in good 18th Century English furniture. Queen Anne walnut is raising its lovely head and Regency styles still seem to meet with popular favor. The great blowing of trumpets and beating of cymbals abroad in the land, however, is over modernism. But modernism deserves a paragraph all to itself.

Much excellent modern furniture is on the market and a lot more will shortly appear. There is also an appalling amount of bad modernism. Undoubtedly the stores will display a bewildering array of good, bad and indifferent modernism. If this style is to develop as it deserves, both furniture designers and those who will buy it should disparage ugly, useless modernism and select the pure and simple. Unless something is done to correct this situation, the taste for mod[illegible]



COLLECTORS. [illegible] semi-obscure person, on being gathered to his fathers, leaves an amazingly good collection of paintings or sculpture or bibelots to the local museum. The populace is invariably surprised, for that aforesaid populace labors under the impression that collectors are always men of great wealth and high social rank who invariably proclaim their possessions with trumpets.

Collecting knows no caste or social ranking, and so it has been for generations. Over a century ago in England the patrons of contemporary art changed from the rich landed nobility to prosperous manufacturers. Old masters in great quantities were imported to England by which to emulate the ancestral collections of the nobility, but contemporary art also was collected. Among those whose collections eventually came to enrich the national and local galleries were an army contractor, a clothier, a druggist, a retired ship's captain, an oil merchant and a carriage-maker. Humble though some of these men were in their beginnings and commonplace in their trades, nevertheless they acquired an appreciation of the [illegible] knowing eye.

WINDOWS. Now that everybody is talking about building (we wish more of 'em would talk less and build more) it might be the proper time to explain the meaning of some of the terms used about buildings. Windows, for instance. The great Dr. Johnson, in the first edition of his dictionary, defined a window as "an orifice in an edifice for the admission of luminous particles of atmosphere." Tell that to your architect if you [illegible]

Enjoy Living

AT THE
SAVOY-PLAZA

A world of convenience awaits you in these distinctive 2- and 3- room apartments. Charming bedrooms, featuring beautiful boudoir appointments, spacious closets . . living rooms unusual in size and attractiveness . . a private serving pantry with silent refrigeration. All are outside rooms. An efficient personnel adds its attendant harmonies. Reasonable rentals for long- or short-term leases.









SAVOY PLAZA

OVERLOOKING CENTRAL PARK • FIFTH AVE., 58th TO 59th STS • NEW YORK



The CARLYLE

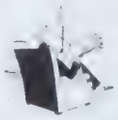
MADISON AVENUE at 76th ST.
NEW YORK
RHinelander 4-1600

A Residential Hotel with a distinguished Restaurant and Bar

ONE TO TEN ROOMS
Furnished or Unfurnished

Midtown Office
DOUGLAS L. ELLIMAN CO., INC.
AGENT
[illegible] 57th Street PLaza 5-9200

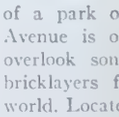
Under the Roo



TAKING an apartment is like getting married—one signs the lease in haste and repents at leisure. And what with moving almost as expensive these days as a divorce—and certainly more bother—one must take care not to be misled by the beautiful view from a living room window. It's the more banal things like closet space and cross-ventilation and electric refrigeration that make for domestic bliss in the long run. And no matter how well laid out and equipped it may be, if an apartment is not compatible with one's preferred ways of living—if it's not convenient to one's favorite haunts—if it doesn't click with the old personality—better run away and look another day. The apartments listed below all excel on the practical side. Choose your type.



GRAMERCY PARK is an excellent antidote for big city blues—a secluded square that retains the quiet, old-fashioned charm of early New York. In a fringe about its edge, modern apartment houses seem to turn their backs on the bustling world outside to form a protective barrier for this quaint place. In Number 44 on the north side of the park, one finds a perfect blend of 20th Century efficiency with the restful atmosphere that lingers in this section from the past. The 2 and 3 room layouts occur in an endless variety of arrangements to suit every preference. North, east, south or west—one can name any outlook and get it. Among the special features that make life more effortless here are the construction of the casement windows which have ventilating transoms that are handy in winter or stormy weather, built-in equipment in the [illegible] which includes a good-sized hamper. Incidentally, the us[illegible] park is restricted to residen[illegible] surrounding houses, which gi[illegible] nice, exclusive feeling if you['re] the lucky few. Clement Mo[illegible]



NATURE LOVER[illegible] thwarted at ev[illegible] stone will, o[illegible] confine their a[illegible] hunting to th[illegible] of a park or garden spot. [illegible] Avenue is one of those ab[illegible] overlook some of the few [illegible] bricklayers forgot in this s[illegible] world. Located on the northea[illegible] of 96th Street it enjoys an unc[illegible] view, to the north, south and [illegible] Central Park. The entrance [illegible] of bridle path is just across [illegible] so that tenants may substitute [illegible] for those unimaginative setti[illegible] ercises that spoil the mornin[illegible] rooms excepted, all master [illegible] this building face either the [illegible] 96th Street—a broad and su[illegible] oughfare. All apartments a[illegible] ventilated. Duff & Conger.



LATE though [illegible] parts of town [illegible] croached on it[illegible] able reputati[illegible] Avenue is stil[illegible] mous with a top hat, and p[illegible] thrill to the privilege of callin[illegible] 885 Park stands on the north[illegible] ner of 78th Street, with apar[illegible] 9, 10 and 12 rooms that pa[illegible] interest those who go in for f[illegible] in a big way. There is sca[illegible] choice among the three suit[illegible] matter of efficient layout [illegible] tageous location. All have been [illegible] fully arranged to provide maxi[illegible] vacy for every member of t[illegible] hold so that the most comple[illegible]

The Lowell

28 East 63rd Street

A Residential Hotel

FURNISHED or unfurnished suites, 2 to 6 rooms, to please those who value a quiet, select abode.

Passy Restaurant on the premises.

Resident Manager
REgent 4-[illegible] or

CRUIKSHANK COMPANY
80 Broadway New York

SETTLING in the East — or only SUMMERI

• Do you see yourself on [illegible] tate? Do you want a farmh[illegible] make over? Do you crave [illegible] in the mountains, a cottage [illegible] shore, a perch on Manhatt[illegible] an apartment hotel that wou[illegible] you like a stepchild?

Do you wish you knew s[illegible] who saw the whole pictur[illegible] an eye to saving you time[illegible] and disappointment?

WRITE TO
THE REAL ESTATE
INFORMATION SERVIC
HOUSE & GARD

Manhattan

nperaments can live in com-
ny here. Not only are the
an entirely separate wing
se—the rooms themselves
y self-sufficient. Each has
ath and exceptional closet
ern exposure is shared by
artments, as well as cross-
Fireplaces are found in all
ooms. Albert B. Ashforth.

YACHTSMEN in fact as well as fancy can anchor their barques in their backyard if they live at River House. The East River laps at the very of this magnificent build- kes advantage of its situa- spacious dock at which y size, not excepting sea- e moored. The entire house anged with a lavish hand. three sides keep it aloof ghbors and, with the river side, ensnare every unsus- ze and ray of sun. Enor- ak word when used to de- keeping facilities that will e approval of the most ex- nts. Douglas L. Elliman.



SPEAKING of exclu- siveness brings us straight to the front door of Number 410 on Park Avenue, which is not only but Social Registrites, but of its tenants a business ilarly above reproach. Ru- at junior officers need not building is divided into 3 suites designed primarily nvenience of people with e suburbs who require a ng place in town. On the rner of 55th Street, this ad- the best clubs and the most ops. Brett & Wyckoff.



1185 Park Avenue has its own bit of the great outdoors right in its very midst—a charming garden all its own that affords a picturesque view for the inside rooms in this building. Throughout the 15 stories there are also many terraces where sun worshippers may take their fill of violet rays. Covering an entire block from 93rd to 94th Streets, the highest point in this neighborhood, these apartments take in the striking panorama that is Park Avenue. Practical features have not been forgotten here and abundant closet space is a feature of the 6 to 14 room apartments. All the rooms are large, and, whether they face the garden or the street, are pleasantly light. Pease & Elliman.



983 Park Avenue contains 6, 9 and 10 room lay-outs, overlooking the avenue and 83rd Street. The rooms are large and of proportions that make decorating problems as simple as decorating can be—no awkward features to conceal or disguise. Furniture is easily arranged and shows to good advantage. Perhaps the most attractive apartment here is the 10 room suite that forms the southwestern corner of the building—all rooms outside with the exception of the dining room. The dining room is reached through the living room. All others, including a large library that may be converted into a bedroom since it connects with a bath, are individually accessible from the gallery. This last feature is noteworthy for its size, more than 26 by 9 feet. All bedrooms have two closets or one of huge capacity. Tishman.

1160 PARK AVENUE

On the Sunny Corner of 92nd Street

A distinguished building, ideally located at the top of Carnegie Hill... large, sunny, well arranged rooms... wood burning fireplaces... spacious galleries abundant closet space

6 · 7 · 8 · 11 ROOMS

NTING AGENT — ATWATER 9-9384

GRAMERCY PARK

A castle above the tree-tops

One of the most unusual apartments in New York is available, facing exclusive GRAMERCY PARK

•

A duplex of nine rooms and four baths, with landscaped terrace, two-story living room with massive fireplace; a small fortune was spent on carved oak Elizabethan panelling, stained glass windows and other architectural features; there is probably no other residence like this in the city, rental $8,000.

•

Another duplex has a beamed living room 25x30, a charming library, game room, and terrace; nine rooms and four baths, $5,000 • A simplex of five rooms and two baths, with terrace, is $2,250 • There are several other distinctive apartments of from three to seven rooms, with wood-burning fireplaces.

•

Management of Merit supervises with solicitous stewardship the newer and smarter buildings in this desirable neighborhood. Office at SIXTY, GRAMERCY PARK. STUYVESANT 9-0316.

MANAGEMENT OF MERIT

A 5 ROOM *Studio Apartment*



...with Exceptional Features

Railed gallery . . . Dropped Studio living room... High-Beamed ceilings . . . Real wood-burning fireplaces... Tiled bath with every chamber . . . Three exposures with through ventilation...Huge closets.

$2100

Southgate

BEEKMAN HILL

East 51st & 52nd Sts.

RENTING OFFICE
111 EAST 52nd STREET
Management
GRESHAM REALTY CO., INC.

The STANHOPE

Fifth Avenue at Eighty-first

This distinctive Apartment Hotel typifies the utmost in finer living. Residence at The Stanhope is a source of pride.

Ideally located on the world's most famous avenue, The Stanhope maintains the gracious charm and dignity of New York's greatest traditions.

Its service is flawless, its cuisine unexcelled.

Furnished or unfurnished apartments of any size to meet the requirements of the most fastidious.

Resident Manager:
JOHN F. MELVIN
BUtterfield 8-5800

The VOLNEY

23 East 74th Street

Endeared to the heart of Mayfair, The Volney is a residential hotel combining in rare ensemble the dignified luxury and comfort that appeals to persons of discriminating taste.

It has the continental charm that many seek, yet few find until they inspect The Volney's suites.

Apartments of one, two or more rooms, furnished or unfurnished, with complete hotel service and serving pantries.

Unexcelled Cuisine

Resident Manager:
J. CHARLES WHITE
BUtterfield 8-7500



WHAT ARE YOU INTERESTED IN?

Reviewed here are some of the helpful booklets that pass across the editor's desk. Facts for you. Answers to your questions. Timely solutions to your home and garden problems. Experts at your service. Note the booklets that interest you, and we'll be glad to have them sent to you promptly.

Building or remodeling?

351. PERSONALITY BATHROOMS AND CHARACTER KITCHENS [illegible] in their full, gleaming colors the brilliant new Carrara structural glass walls that can [illegible] into new ones, for shining, smart, and easy-to-keep-clean kitchens and bathrooms. PITTSBURGH PLATE GLASS CO.

352. HOW TO PLAN YOUR MODERNIZATION BUDGET is the work of a practical mind to help you plan improvements room by room—with charts to put your plans on paper, and to get estimates of the cost. It also tells how to finance your modernization through the Federal Housing Administration. AMERICAN RADIATOR CO.

353. YOU NEED CELOTEX tells things you never suspected about dressing a house to flaunt the weather—about inexpensively transforming cellars and attics into useful and beautiful rooms—about building weatherproof vacation homes and farm buildings. THE CELOTEX CO.

354. THE HOME WITH AIR CONDITIONING STAYS MODERN gets right down to details and facts on how General Electric Air-Conditioning equipment can be installed in your home—what it can do—and how smaller units can air condition or summer-cool individual rooms. GENERAL ELECTRIC CO.

355. SEDGWICK ELEVATORS AND DUMBWAITERS are pictured in a thirty-two page catalog, with a wealth of illustrations, specifications, and typical layouts for every class of building. Result of 43 years of specializing in designing, manufacturing and installing elevators and dumbwaiters. SEDGWICK MACHINE WORKS.

356. THE OPEN DOOR TO A NEW LIFE reveals the convenience of an automatic home elevator, operated inexpensively from the lighting circuit. With specifications, and pictures of actual installations. THE SHEPARD ELEVATOR CO.

357. P. & H. CABINS OF REAL LOGS reduces to picture and floor plan more than a dozen cabins of rustic charm and pioneer ruggedness, true to the traditions of early American woodcraft, yet incorporating the principles of modern building [illegible] P. [illegible]

358. THE BOOK OF 100 HOUSES is an excellent sourcebook of information on painting and shingling for long wear. It shows photographs of homes in all parts of the country that have been preserved and beautified by Cabot's Stains and Collopakes. And it tells the experience of their owners. SAMUEL CABOT, INC.

359. ANCHOR FENCES is a catalog of Bethanized Wire fences to help you select the type and style of fence best suited to your property. In writing for catalog, please specify the type in which you are interested—(1) Residential (2) Estate (3) Institutional (4) Industrial. ANCHOR POST FENCE COMPANY.

360. FENCE—HOW TO CHOOSE IT—HOW TO USE IT is an interesting booklet on fencing problems, illustrating Cyclone Metal Fences. Indicate the type in which you are interested—(1) Residential (2) Estate (3) Industrial. CYCLONE FENCE COMPANY.

Gardens?

361. BURPEE'S BULBS is a tempting catalog, profusely illustrated, with Hyacinths, Bluebells, Crocus, Snowdrops, Lilies—dozens of new and fine varieties for fall planting, featuring especially a quartet of showy, red-cupped Daffodils. W. ATLEE BURPEE CO.

362. WAYSIDE GARDENS offers a bulb catalog showing many of the Ideal Darwin Tulips in full color—listing almost a hundred varieties. Also worth seeing in their exquisite colorings are the new Daffodils and many other beauties which may be [illegible] WAYSIDE GARDENS

363. SCHLING'S BULBS feature Darwin Tulips, Daffodils or Narcissi, Freesias, Dutch Iris, Hyacinths and Lilies. And have you seen that charming rarity of the rock garden or shrubbery border—the Crocus Zonatus? MAX SCHLING SEEDSMEN, INC.

364. STUMPP & WALTER BULBS FOR 1935 includes a colorful collection of exhibition Tulips, matchless bedding Hyacinths, a brilliant page of 12 different varieties of Daffodils—and the new Narcissus called Twink. STUMPP & WALTER CO.

Decoration?

365. FLOORS THAT KEEP HOMES IN FASHION teems with ideas for smart decorative schemes and attractive ways to use Armstrong's linoleum. Many of the rooms it shows in color also use Linowall for clever wall effects. (Please enclose 10c in stamps.) ARMSTRONG CORK PRODUCTS CO.

366. USEFUL FACTS ABOUT THE CARE OF RUGS AND CARPETS is a handy booklet to have if you want to take the best possible care of your rugs and carpets. It tells how to remove spots and stains and prevent moth damage—not to mention the important matter of prolonging their life with the new, softer-than-ever Ozite Tread Rug Cushion, which it fully describes. CLINTON CARPET CO.

367. 33 IDEAS FOR CHARMING HOMES is a brochure brilliant with color, showing complete room schemes, solving decorative problems with rugs. With a rug-buying guide and practical suggestions for modern decorative schemes for every room in the house. Answers questions asked by hundreds of women. MOHAWK CARPET MILLS, INC.

368. HOW TO BUY A RUG AND LIKE IT is a folder in full color that you can use as a working guide in selecting a rug or carpet. It shows the type of rug to use with different types and wood tones in furniture—different designs and colors in drapery. BIGELOW-SANFORD CARPET CO.

369. AEROLUX PORCH SHADES and [illegible] [illegible]

370. [illegible]

371. MAYFAIR SHADES something quite new in window tre a shade made of hardwood slats, surfaced and colored to fit the d scheme of the room. MAYFAIR SHA

372. WARREN PORCH SHADE VENETIAN BLINDS depicts t and Rayntite porch shades, in widths and drops in sylvan gree land brown and natural, for ma porch attractive and comfortable. F the house, Warren shows Venetia WARREN SHADE CO.

Kitchens?

373. HOW TO CHOOSE A MIXER gives you a check list o portant points in choosing the servant that will help so nobly preparation of those 1,095 meals y a year. All the new Kitchen Aid are pictured, with details of the w will do for you. KITCHEN AID M

374. BEAUTIFUL GAS RANG BEAUTIFUL HOMES is a quic folder that will show you what of the newest stoves, in beauty advanced features to save your money. GEORGE D. ROPER CORP.

Travel?

375. ASSOCIATED BRITISH WAYS: 3 travel booklets: *Irelan* Road to Europe; its story is told by Gwynn; its allure caught with ma graphs. Scotland's romance is des Graham Sutton, with a wealth of of the important places to visit. *and Continental Europe* gives boat and train service between and the Continent. ASSOCIATED RAILWAYS, INC.

376. CANADIAN ROCKIES, filled with pictures of mountain s scenic grandeur, in a play para seems to deserve its title of "fi zerlands in one." It includes Ba Louise, Emerald Lake, and Alask DIAN PACIFIC.

377. CUNARD WHITE STA offers you an extensive choice of sailings; express liners to France land; ships to Ireland and Eng Boston; and weekly sailings from via the St. Lawrence route. CUNAR STAR LTD.

378. NEARBY HAWAII pict describes the islands at the cros the Pacific, brought nearer by [illegible] and the modern that take you nothing from its Polynesian spell. HAWAII TOURIST

379. WHITE SULPHUR SPR booklet pictorial illustrated with of the Greenbrier and Cottages. many forms of entertainment to these. THE GREENBRIER AND CO

Pest control?

380. TERMITES [illegible]

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered _____

_____

Name _____

Address _____

City _____ State _____

A Week Ago . . .

THIS WAS AN OLD FASHIONED KITCHEN!



THANKS TO Carrara Walls, beauty and permanence and utility go hand in hand in this lovely kitchen. Walls are soft Ivory Carrara, piquantly accented with base, cap and horizontal strips of Black Carrara. Upper walls and ceiling are finished in Turquoise Waterspar Enamel.

IT'S AMAZING how rapidly and completely Carrara Walls can transform an outmoded kitchen into a smart modern room. Nothing can so well create new charm and elegance where weariness and out-of-dateness were before. And no other wall material can offer the assurance of ageless beauty which is found in Carrara Structural Glass. But you must see its warm, breathing loveliness . . . its mellow colors, its polished, reflective surfaces. Only then can you appreciate why countless home-owners are choosing Carrara Walls as the keynote of their kitchen remodeling, as the basis of permanence and beauty in building the kitchens of new homes.



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IN THE U. S. A. BY THE CONDÉ NAST PRESS, SUPERIOR, WIS.
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CARRARA

The modern structural glass

Sloane does both . . .



A collector's living-room

Living-room representing the highe of 18th century decoration, with t Georgian background. The Sherat ($235) and end-table ($265), the tier dumb-waiter ($160) and b tray ($60), the fine old Wedgwoo sert set ($350) from the Countess of mouth's collection are antiques; pieces are certified reproductions m the Sloane workshop. This and tw three other complete rooms plann the Decorating Staff comprise the Centuries Floor—a treasure-house and beautiful things for the home.

W & J. SLOANE

FIFTH AVE. AT 47TH
NEW YORK



And one built to a budget

Authentic 18th century in feeling living-room is in the Smaller Home —a series of rooms on the Budget The furniture was made in the S workshops under the supervision Decorating Staff. Sloane skill in si cation brings it within budget price higher and in many cases lower than furniture." For example: Loveseat, Lux chair, $54.50. Coffee table,

W & J Sloane are decorators to beautiful homes—large and s

THE BULLETIN BOARD

SPARE THE JUDGES. Not so long ago—in the
ne number, to be exact—Helen Page Wodell
ote on how to treat judges at flower shows.
om Milwaukee comes the suggestion that the
iest way to spare flower-show judges danger
life and limb is to dispense with judges. Why
lges at all?
It appears that "the Milwaukee District Gar-
n Clubs, fourteen in number, recently held a
y happy flower show—absolutely non-competi-
e—a show just for the fun of it. There were
judges to pity." At stated intervals commenta-
s remarked on the various exhibits and there
s a talk on Color Harmony. The harmony
ms to have extended even unto the exhibitors
, the letter assures us, "All the exhibitors re-
ined perfectly cheerful during two days of the
w—for the first time in the history of shows
Wisconsin."



WINE TASTING. This story is told of Tal-
rand, King Edward VII, and of most of the
wned and uncrowned oenophiles of the world.
seems that Tallyrand, Edward, or whoever, as
oung man, was being taught how to drink wine.
e first step is to raise the glass and admire the
or of the wine. Then you set it down. The
ond is to raise the glass and smell the bouquet
the wine, or, as André Simon expresses it,
ing the wine before the tribunal of the nos-
s." Once more you set down the glass. Then
nd here the student breaks in with, "Then you
nk it?" Ah no, the instructor explains, "Then
talk about it." Not until he has admired the
or, sniffed the bouquet and *talked* about it,
ingly or otherwise, does the true wine-drinker
ally arrive at that supreme moment when he
mits a sip to pass his lips.

GERTRUDE JEKYLL. While biographies writ-
by relatives are not always successful, this
moir of the great English gardener and garden
igner, as set down by her nephew, Francis
kyll, is as happy a record of a long and suc-
sful career as one could wish. It follows Miss
kyll through the various phases of her career—
ist, craftsman, gardener and author, each step
oducing a noble accumulation of work. Between
58 and 1932—the years of her gardening career
he designed over 350 places. From 1899 to
27 she wrote 13 books and her miscellaneous
tributions to magazines totaled over 70. The
ding of her biography is the sort of Winter
dulgence that gardeners should prepare for now.

BERRY PICKER'S SONG

High bush, low bush, silver, blue, and black,
Straggling thin and crowding thick, up the moun-
tain's back.
Feel the breath of summer heat,
Dream of juicy pies,
Away, away, with pail and cup, I've got blue-
berry eyes!

Bilberry, blueberry, soon the humble huckle,
Pick 'em now, the while they're ripe, hook 'em to
your buckle.
Ring around the berry bush,
Rake with both your fists.
Eat if you like, but fill the pail, or stay till
evening mists.

Berry mouth, berry mouth, what makes your
teeth so blue?
Rest awhile, we have enough. Tired, aren't you?
When we love our neighbours well,
And all the picking's done,
There's nothing like a berry kiss beneath the
August sun.

—R. W. HANNA, Jr.

BIG BUSINESS. This is the tale of a big-
hearted citizen who flamed with the passion to
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go about it in a Big Business way. Indeed, he
even went so far as to inquire from an English
seedsman how much he would have to pay for a
pound of Primrose seed. When he discovered that
it would cost him the whole of $35, he meekly
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ounce—at 75 cents—and sent it to the Camp-fire
Girls with his blessing. Thus does Depression
crack down on noble dreams.



RUIN FAVID. [illegible] was a time, way
back in the Romantic Era of a century ago, when
no garden was complete unless it contained at
least one ruin. Then ruins went out of fashion
and gardens, somehow, managed to exist without
them. . . . You could have knocked us over with
a [illegible] when we discovered that at the Para-
[illegible] this year the first prize went to a
garden in which a [illegible] was
[illegible]. The [illegible] that which
[illegible] in the Atlantic [illegible]
[illegible] our flower shows.



GRAND [illegible]. On [illegible]
[illegible] last, was [illegible] Continental Art
Classic? Modern furniture. [illegible] as given
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Collecting knows no caste or social ranking,
and so it has been for generations. Over a century
ago in England the patrons of [illegible]
changed from the rich landed nobility to prosper-
ous manufacturers. Old [illegible]
ties were imported to England by which to emu-
late the ancestral collections of the nobility, but
contemporary art also was collected. Among those
whose collections eventually came to enrich the
national and local [illegible]
doctor, a draper, a brewer, a
captain, an oil merchant and a [illegible]
Hendle thought [illegible] were in their
businesses and [illegible] to their [illegible]
[illegible]

WE [illegible] Now [illegible]
[illegible] I'm [illegible]
[illegible] I'd [illegible]
to explain the [illegible]
about buildings. Windows, for instance. The
great Dr. Johnson, in the first edition of his dic-
[illegible]
[illegible]
[illegible]



CONDÉ NAST ENGRAVINGS

Crisp modern and new blue

A PAIR OF decorating highlights in this modern living room in a bachelor's apartment are the new bright blue—very effective in such a crisp scheme—lavish use of mirrored and colored glass, and rough textures in curtain and upholstery fabrics. Raymond Loewy was the consultant decorator; furniture designed and executed by Cummings and Engbert

New Trends

Br[illegible] the really [illegible] [illegible] [illegible]

It's a wall paper year, judging by the variety, style and color inspiration of the new patterns. Dark, strong colors, such as twilight blue, puce, cocoa, vivid green, scarlet, with motifs printed in a higher key, divide honors with pastels. Dusty pink is a strong favorite; there is much white with vivid accents such as red, emerald or bright blue, lots of citron yellow and some violet. In blues, the new shades are cornflower and turquoise. Gray is newer than white, and there is much interest in metals, particularly in gold and white patterns.

Papers in two colors only, or in two tones of one color, are the last word—such combinations as dusty pink and gray, this same pink and brown, cocoa and yellow, violet and gray, pink and magenta, beige on brown, egg shell with slate blue and both vivid green and red on white.

Designs are bigger, more spacious, simpler. Large stylized flowers abound and plenty of modernized Classic motifs, with Georgian and Colonial patterns the big note. A feeling of elegance is noticeable everywhere, and rich, definite color. Many new old designs have been re-colored in new and unusual combinations to give a fresh, modern look.

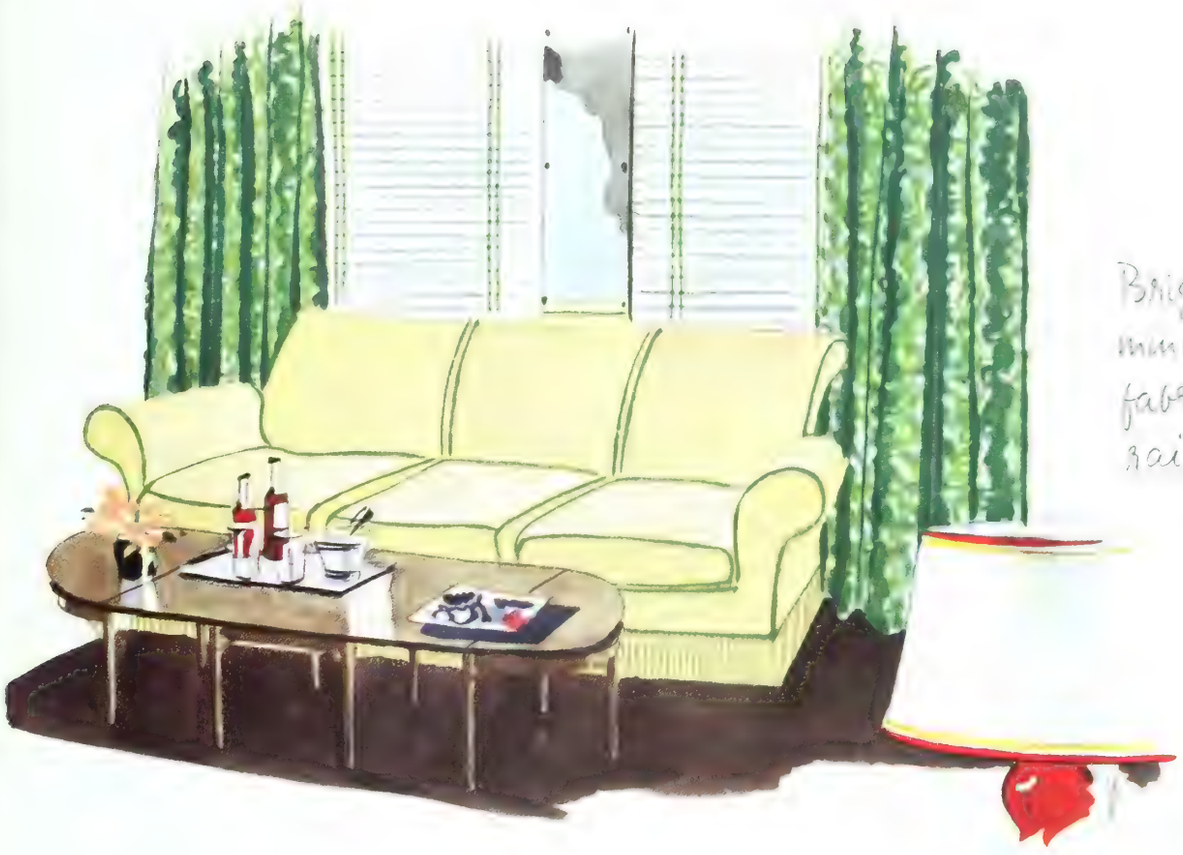
Smart and rugged for the man - cork walls sectional sofa - rough textures - brown



FALL fabrics carry on the theme of elegance. Important is the return of silk and much bright green brocatelle. Texture is still prominent, even silks showing roughened surfaces. Colors are dark, frequently brilliant—browns, burgundy and lacquer, bright blue and turquoise, vivid yellow. In light grounds, sand and gray lead, with peach and dusty pink replacing rust. Patterns are larger, modern designs predominate, and many old chintzes have been revamped with modern coloring. Again we find two tones topping everything. Mohair is increasing, quilting continues and you'll see quantities of leather.



Guest bedroom - dark ground wall paper - sheer patterned Swiss curtains - quilted bedspread



Bright green prominent-textured fabric on sofa-raisin broadloom carpet

TEXTURE is the important point of the season's floor coverings. Broadloom woven with an irregular mixture of tone gives a new subtle look. Loop pile is also effective, as is the twist weave which presents a deep pebbly appearance—enriching the color. Another achieves beauty by consisting of half cut and half twisted yarn. In a new white, it is splendid. Hand-tufted, hand-carved rugs are decidedly de luxe. In color they recall old Savonneries, in monochrome they are of today.

Rugs, hand hooked with raised, clipped design from China are in high favor. Colors usually light—though a deep red is striking. Belgium sends us a new surface similar to Aubusson, hand-loomed of virgin wool.



Glass lined niche-classic detail on fabric and paper-inlaid carpet-dark walls

IN THE hard flooring field fresh colors and bright new inset borders in linoleum are new and effective. These colorful borders, mostly designed in the Classic manner, are now prepared in the factory—doing away with the trials and difficulties of hand cutting and insetting of other days. The already well-known method of creating the special design for the special scheme, cut from various flat colors, laid in distinctive patterns, is in great evidence. A new inlaid linoleum, just launched, goes in for texture. This is in answer to the request for designs actually suitable for the dining room, living room, bedroom. It possesses a warm-textured effect in a great variety of attractive colors and motifs adaptable to every room in the house. It is made of a medium-weight thickness and on that account is moderately priced. Another revolutionary inlaid linoleum has just been announced. The exclusive feature of this product is the adhesive, applied to the back of the material at the factory. This adhesive has only to be wet and the flooring laid.

Further information about the schemes illustrated and names of stores cooperating with special showings of these trend ideas will be found beginning on page 74.

Tops For Fall

Below - gay and practical for a boy - picture paper - basket weave cotton - sturdy peasant furniture



Architectural formality - dramatic color - a foyer with polished linoleum walls and floor →





← Exotic chintz flaunting palms and zebras - herringbone stripes in sharp contrast on satin damask


Classic revival wall paper - pencil striped satin - leather - hot toy designed linen - floor - green again
Dressing room lights - flattering white fluorescents - metalized material - green - the sheen of satin
Lustrous satin - pink and red together - wall paper pilasters for formality







Modern and traditional in a Chicago apartment



DECORATED for a bride, the living room, shown left and right, is as fresh as a first home should be. Walls are periwinkle blue with space around fireplace and center of opposite wall in silver ground Chinese paper. Furniture is in blue, white and rose rough textured materials, and pink and blue flowered linen. Rugs are sand colored

The library is a shipshape room with pine paneled walls, maple chairs with pigskin cushions and rust color fishnet curtains. Book-shelves line the wall opposite the windows

White walls, black floor with white border, green blinds and brown and white chintz form the background of the Classic Modern dining room. The glass doors leading to living room are painted in Venetian blind design. The Chicago residence of Mr. and Mrs. Dennis Sullivan



OF THE OLD SCHOOL . . .

Every schoolboy has his Mr. Chips, and, since there are also women of that same learned and splendid breed, every schoolgirl her Mrs. or Miss Chips. The hero schoolmaster and college professor are essential figures in all education. They are the ones who, because of the manner they impart their learning, can most easily arouse curiosity and develop an appetite in those they are set to teach.

At this season of the year, when thousands of boys and girls are leaving home for school and college, the personal side of education becomes an acute problem. It is a problem that especially touches those who read HOUSE & GARDEN not only because many of these scholars come from such homes, but also because the stimulus given them by their education now will affect the kinds of homes they will make and maintain in future years. One Mr. Chips, one great lovable teacher, can set the standards of the homes for a whole cycle of men and women to be.

So often parents, blind to the essentials of education, choose a school for its physical equipment or its social cachet. That their little darlings will learn to ride horseback, or live in grand collegiate buildings or be allowed to wear a lot of swanky clothes and keep a car, or be assured that they will associate only with the socially elect—these seem to be the criterions by which a school or college is often judged. It never occurs to those parents to investigate the faculty. It never occurs to them to ask: Has your school a Mr. Chips?

Now Mr. Chips of the story (and if you haven't read it you should do so) was no world-famed scholar, he didn't hand down ponderous opinions on this subject and that, but he did manage to make a dead subject live. He had the faculty of conveying to the lads who sat under him an awareness of its human qualities and splendid energizing. He both awakened their curiosity and maintained their appetite for learning.

By the very force of his own character he was able to give new beginnings to lads whom circumstances had afforded only false starts in life. Some men gradually and painfully emerge from these false starts, some have the causes of the false starts pommelled out of them, and some, under the guidance of a strong personality and a quick brain, are plunged bodily into the rough and heavy waters of reality. The great teacher knows whom to lead by the hand, whom to pommel and whom to throw overboard.

By his own knowledge and enthusiasm the Mr. Chips among teachers is also able to give many men their first mentally emotional experience.

This gift, if I mistake not, is among those which will most surely cause the eyes of the blind to open and unstop the ears of the deaf, make the lame man leap as a hart and the tongue of the dumb to sing.

It is among my many heterodox beliefs that such emotional experiences are the most valuable a man or woman can find in school and college. They are not alone the most memorable of happenings, but the most potent as well.

Life soon becomes but a rough-and-tumble scramble when a man goes out into the world. Unless he is so mentally gaited as to keep the elegancies of life constantly about him of his own free will, he soon enough loses what little taste he has for them. There usually follows a long, dull period when Beauty is banished from his life. To some it never returns. To others it comes only in faint adumbrations and under sudden and powerful emotional stress. It is fortunate, then, that in school and college they should be given this glimpse and, if for only a short while, have their torpid consciousness awakened.

Nor is beauty alone the stimulus. There is also Wonder—Wonder and the reverence one should feel in its presence. The capacity to "see a world in a grain of sand and Heaven in a wild flower" is among the most precious gifts of life.

I envy the man who for the first time is reading with genuine appreciation the gentle essays of Charles Lamb, or the cacophonous rhythms of Swinburne or the thundering periods of John Donne's sermons.

I envy him his first ecstatic hearing of a Bach fugue or a Brahms symphony or a Debussy nocturne.

I envy him his first appreciative glance at a Cellini chalice, at a Michelangelo marble, at a Rubens canvas or a Ming Dynasty ceramic.

I envy him the first time he understands the beauty in a page of type set by Elzevir or Plantin or Bruce Rogers, or the "feel" of a binding by Canape or Cuzin or the delicacy of a Rose by Pedro Dot or an Iris by Miss Sturtevant.

I envy him the first time he glues his eyes to a microscope and has unseen wonders revealed, or splits apart a rock to find its hidden fossils.

I envy every man his first emotional experiences, these first fine raptures, the first fire of energy that swoops out from the created essence of Beauty and Wonder and carries him aloft to dwell with the gods. I envy him these because they set his feet in a new world from which, if he so wills it, there need never be any turning back.

These emotional experiences we encounter in our impressionable school and college years bring us to the frontier of a new and momentous country. A novel, a poem, a play, a passage of brilliant writing, an encounter with a physical phenomenon or the cold logic of a well-trained philosopher can swing awide doors that hitherto have been shut. Some few men, specially endowed, crash through those doors; most of us, however, must be shown how to unlock them. The instructor may have the key—or he may not. In that lies the difference between the great teacher and the mediocre. The great teacher has many keys to many such doors, and he rattles them with an ecstasy few of us can forget.

To such Mr. Chips there is never any saying good-bye. His influence abides as long as life itself.

—RICHARDSON WRIGHT



© HAROLD HALIDAY COSTAIN

When Yuccas crown their spears with cream



TULIPA WILSONIANA



TULIPA DASYSTEMON



TULIPA GREIGI



T. FOSTERIANA DEFIANCE



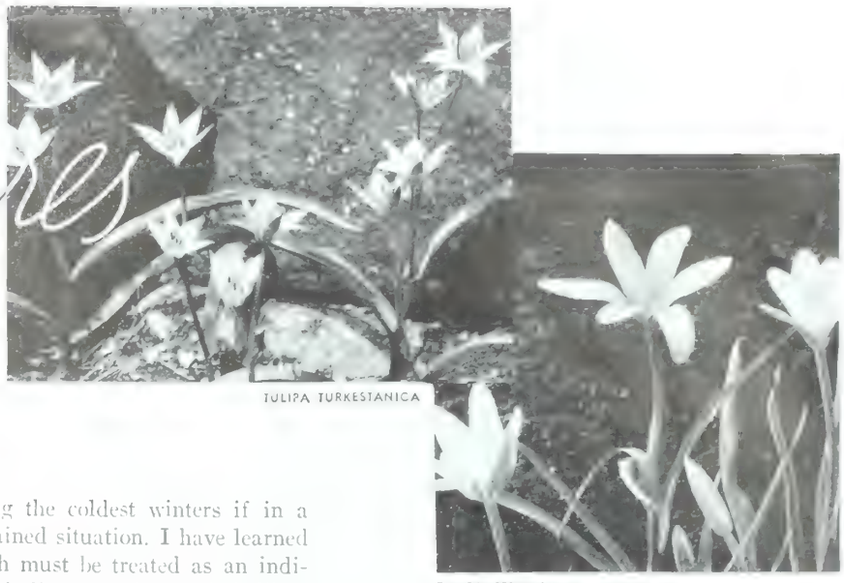
TULIPA INGENS

Whether or not you are already a convert to the Tulip family, the wild species deserve attention to make a more appeal. Primarily hardy it gives a well [illegible] plant that is [illegible] and [illegible] all [illegible] distinctive effects [illegible] they are among the most satisfactory of all bulbs. As a rule [illegible] kinds which [illegible] multiply as do the Daffodils, Grape Hyacinths, etc.

The species Tulips illustrated on these pages are all obtainable in the American market. While they are not in any sense [illegible] They hail from the Continent in Asia, but [illegible]

Tulip Treasures

by Louise B. Wilder



TULIPA TURKESTANICA

TULIPA STELLATA

My old friend, the late Rev. Joseph Jacob, one of England's famous gardening parsons, reports W. R. Dykes as once saying to him that if he lived to the age of Methuselah he might be able to say something definite about the species and wild forms of Tulips, but not till then. Mr. Dykes' searching scrutiny of the Tulip species was cut short by his tragic and untimely death, and though his wife later published his notes accompanied by her own beautifully accurate drawings it may be taken for granted that these notes do not represent what would have been his final conclusions concerning this intriguing and perplexing group of plants. And no one has yet taken up the study where Mr. Dykes left off, though there is much interest in the wild Tulips abroad.

American gardens are also beginning to find their fascination and the attitude towards them has become much less oblique in the last ten years. They are shown in flower shows and grown in gardens far more often than formerly, and there is frequent notice of them in the horticultural papers. But on the whole the Darwins, Breeders and Cottages still hold the stage against the wild species.

Now, as a matter of fact, there should be no rivalry between them any more than there is between Pansies and wild Violets, between Grass Pinks and Carnations, or between Delphiniums and annual Larkspur. They are of the same race and there is what might be termed a family likeness, but they are quite different in habit, requirements and uses. What chiefly draws us to them is that they open up to us a whole world of venture and adventure. They possess a varied and vivid beauty, and success with them is by no means a foregone conclusion, though quite possible and even probable.

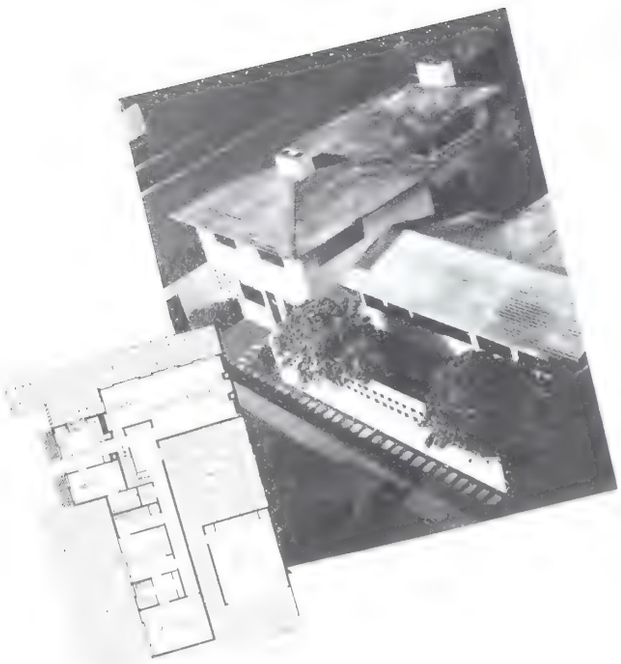
Twenty years ago, when I first began hunting out their names in catalogs and risking a few, I had no idea what to do with them and my mistakes were many. But twenty years have taught me something. I have not found any that were not hardy during the coldest winters if in a perfectly drained situation. I have learned too that each must be treated as an individual with individual likes and dislikes, and I have learned of their rare grace and charm. From Mr. Dykes came the knowledge that all the wild Tulips love sun and air, and the soil in which they are grown should be well-drained and contain some lime, and that bonemeal is an excellent fertilizer for them. The rock garden, because of its sunny exposures and sharp drainage, turned out to be a safe haven for most of them, and I also learned that the bulbs resented being over-shadowed by other herbage; this retarded the ripening of the bulbs. We plant the bulbs during November and about three times their own depth, and we remember to give the tall-growing kinds, such as *T. praestans*, some shelter to windward as the stems are brittle and likely to be snapped off during a rough wind. Also we know now that those bulbs that have a woolly lining to their jackets require extra warmth and drainage if they are to withstand the damp of winter and the heavy rains of our summers. These we usually place upon a cushion of sand and cover them with the same material.

Many authorities insist upon the lifting and drying off of the bulbs after the foliage has ripened; we have tried both ways many times and can see little difference in the longevity of the bulbs whether lifted and stored during the summer or left in the ground where they have been given sharply drained situations. Our summer suns generally give them the baking that they seem to require.

Whatever we do for them it seems fairly certain that they will never ramp and spread and live on and on as do many Daffodils, Grape Hyacinths and Snowdrops. But in nearly all cases they will outstay the great hybrid Tulips that are planted in millions every year, which same is a truth I have not before seen brought forward in their favor. My bulbs of *T. sylvestris* are the descendents of those bought twenty years ago. Others that have lived in my garden for ten years are *australis, persica, hageri, clusiana, praecox, primulina* (almost no increase), *kaufmanniana* and *sprengeri*. Of others I have had a much shorter experience but of none less than four years. But one does not come to unassailable conclusions in so short a period. New conditions should immediately be tried when one situation does not bring success. *T. greigi*, one of the grand scarlets, for instance, failed time after time in the rock garden, producing horrid, sick-looking foliage and blasted buds, but when tried in a corner of what was then a vegetable patch it fairly rioted in pale, purple-mottle foliage, crisp and handsome, and immense scarlet blossoms, and in a short period has appreciably increased.

Before going on to specific cases there is a last point to be noted in favor of including the wild Tulip species in the garden. Certain of them begin to bloom before any of the hybrids have thought of getting under way, and others long outlast them; thus the Tulip season is by many weeks prolonged. Of the wild species some are too small to be housed anywhere but in a rock garden, others may be grown either in a well-drained border or rock garden, while others quite definitely prefer the borders or are too large to appear well in any but a quite spacious rock garden. Try them out and you will soon learn to place them happily and in the meantime remember sun and air, lime and drainage -then a little prayer now and then when you happen to think of it.

Tulipa sylvestris is my oldest wild Tulip friend. I grew it twenty years ago in my old Rockland County garden against the south wall where it fought for space with the thorny stems of a Stanwell Perpetual Rose. The soil was rich, the situation hot. *Sylvestris* bloomed to a (Continued on page 84)





COOL LIVING ROOM



HALL WITH DARK WALLS

DECORATING A PRIZE HOUSE

By Katherine Cowdin

SINCE the house was designed to be built in the more temperate parts of the country, we must figure, in decorating it, on having an abundance of sunshine and on the fact that much of the family's living will be carried on out of doors. These circumstances will afford an opportunity to make rooms of marked contrast.

Let's start with the living room. My purpose was to make it cool and restful. So I would put copper paper on the walls, *paint* the ceiling white and pickle the woodwork. Pickling is just another term for natural woodwork treated by sloshing it with whitewash, then rubbing this off so that a little of it catches in the grain, and finally waxing it. The white of the ceiling would be repeated in a white Scotch wool rug. Around the room would run a glass chair rail. This note of glass will be repeated in crystal ashtrays and crystal floor lamps with copper shades. The furniture is English pickled pine and wood painted off-white, with coverings of several shades of white and a self-tone copper colored cotton damask. Completing the copper, white and crystal scheme are wooden table lamps with white shades and copper as crystal ash trays and cigarette boxes. The curtains will be copper colored.

Off the living room is a dining alcove and here we will reverse the living room scheme: white walls, white ceiling, white woodwork; copper broadloom rug with white fringe, copper colored curtains, as in the living room, with natural bamboo blinds. The furniture will be bamboo, and from this we will take the color for the coverings of the chairs. Over the serving table can be a crystal mirror or a modern picture framed in bamboo. A pink glass table top would look well.

The hall is subjected to a great deal of sunlight, so that its scheme can afford to be dark—the walls covered with a new leaf-design paper in dark blue-gray with white leaves. From this we will take the white and paint the ceiling and woodwork, and from the background paint the stair rail dark blue-gray. The rug will be beige, a color repeated in the covering of the furniture, which should be walnut or painted white lacquer.

Directly off the hall is a terrace that I would furnish in Chinese lacquer red tables, small smoking tables of glass and chromium, and chromium chairs in gray sail cloth with heavy twisted lacquer fringe.

The outdoor living room, which faces the downstairs bedrooms, can have white wicker or iron furniture, with coverings of Empire green and white trimmings. Lamps and shades would be white.

Downstairs there remain the daughter's and the master bedrooms. To the girl I would give a paper with white doors on a yellow ground, paint the ceiling and woodwork gray and put a gray rug on the floor. At the windows would be yellow Cellophane curtains and gray Venetian blinds with green tapes. Beds, bureau, dressing table, stool, night stand and side chair would all be in gray harewood. Both the chair and the bedspread could be apple green linen. For lamps I would select gray or silver with yellow dotted Swiss shades.

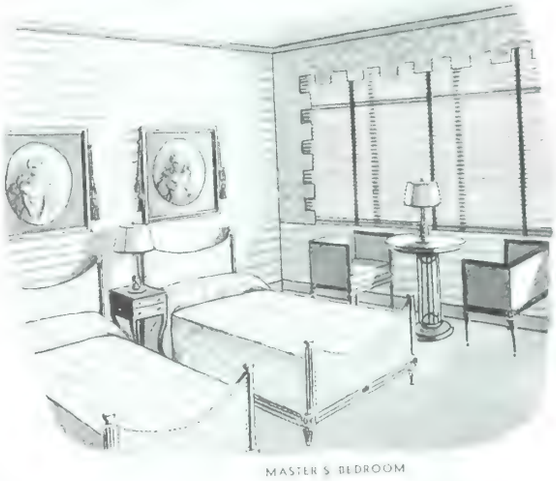
Her bath would have the same gray and yellow scheme—gray plumbing fixtures against yellow (*Continued on page* 78)



OUTDOOR LIVING ROOM



DINING ALCOVE



MASTER'S BEDROOM



TERRACE WITH POOL

In this May issue House & Garden published the two houses that won awarded the grand prizes in the General Electric housing contest. This month and next Mrs. Cowdin, the well known New York decorator, will suggest the furnishings for the two prize houses. This residence, the larger of the two is theoretically furnished without too close a watch on the purse. Next month the smaller house of the two will be furnished on a budget and the fabrics and interiors will be shown in full color. As all the materials and furniture suggested for these rooms are available, those who wish to obtain further information on them need only ask for it from House & Garden's Reader Service

A pre-Revolution house tries rejuvenation



THE OLD HOUSE

THE home of Mr. and Mrs. Kenneth Wakefield at Wenham, Massachusetts, was built in 1750. While in course of restoration under the direction of its present owners there were found in and on the partitions various notes and papers indicating that it had been remodeled in some degree about every twenty-five years



FROM THE EAST



AS IT LOOKS NOW FROM THE FRONT

LEFT, the front of the house today. It is probable that the clapboards, which are feather-edged and lapped for tightness and warmth, are the original ones used when the house was first built. Below is a view of the remodeled dining room which, like the rest of the house, is furnished with old family or neighborhood pieces



DINING ROOM AND FIREPLACE



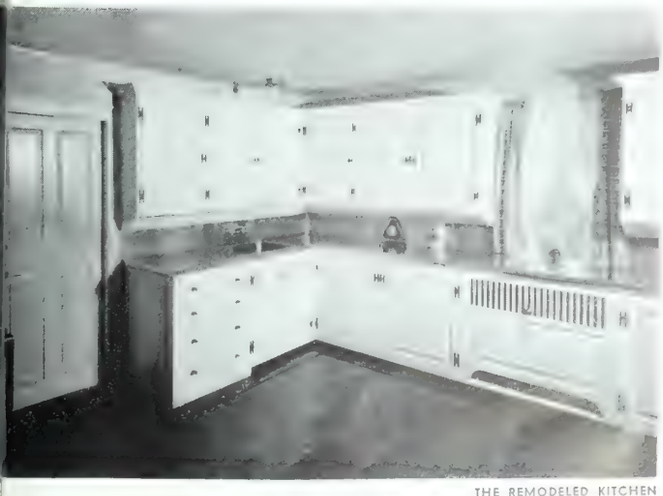
FROM THE ENTRANCE DRIVEWAY

As much as possible of the original atmosphere was retained in the work of restoration, the only changes being in the interest of modern livability. The windows and door were taken from other old houses of like period. Below is the kitchen equipped like the rest of the house, with hardware of old design

Three of the old rooms were thrown together in order to make the living room, opposite ends of which are shown at the right. At one side can be seen part of the fireplace; this was probably the original kitchen fireplace, judging by its size and construction. Wallpapers in the house are from Harriet Bryant



ONE END OF THE LIVING ROOM



THE REMODELED KITCHEN



THE LIVING ROOM'S OTHER END

Sculpture now being used to enliven modern homes



MAYAN FIGURES IN A PATIO, ARDEN STUDIOS



WALNUT [illegible] BY ROBERT LAURENT

How often people say, "I like sculpture. I'd really love to own some. But what in the world would I do with it?"

Yet how charmingly sculpture lends itself to home decoration. Whatever style the room, sculpture should be part of the scheme. Most of us, however, assemble our homes piece-meal, picking up one thing at a time, with only our own good taste as a guide. And we manage to achieve effects that are harmonious and attractive even when we aren't strict about the periods. The same taste is required in placing sculpture.

More and more people are planning at least one modern room in their homes, and most of them are having trouble avoiding a barren, unlivable quality. The truth is they need a bit of sculpture and don't know it, for the simplicity of the modern style really demands interesting accent of one sort or another. Since modern furniture is based on form, it cries for sculpture which is also based on form.

A good many people start with relief sculpture, because it is more like the paintings they are used to. With careful lighting it can be hung in much the same way. Reliefs carved in open pattern with no frame silhouette charmingly against a wall, and do not break up a space as does a more formal shape. From relief sculpture they pass easily to sculpture in the round, of which there is an infinite variety. Carl Walter's sleeping lion and Georges Hilbert's cats are examples of the type now available and worthy of a prominent place in the modern room.



SLEEPING LION BY CARL WALTER



CHEST OF DRAWERS BY ROBERT LAUREN



CATS BY GEORGES HILBERT, ARDLEY STUDIOS

Essential Peonies

by A. P. Saunders

I have been growing Peonies now for more than thirty years. Of late I have been gathering together a collection of all of the species and also most of such varietal forms of the species as have been put on the market. I do not pretend or desire to possess all the thousands of named forms of Chinese Peonies or of Tree Peonies which have been put into commerce; but I have perhaps a thousand distinct Chinese forms and in addition to this several thousand hybrid plants of all ages. And this is said not by way of a boast but merely to indicate that I may (or may not) be qualified to speak of the relative merits, not of the named varieties of Chinese Peonies (usually the be-all and end-all of the gardener's experience with the species) but of the outlying things, the plants derived from other species than *P. albiflora* as well as those species themselves. For it is the curse of our Peony collections that they run exclusively to the Chinese herbaceous sorts; which is as if you had a home fruit orchard and in it nothing but Plums. My plea is for an extension of range, for this will bring an extension of type, an extension of color, and an extension of season.

I have therefore drawn up the following list of indispensable Peonies arranged roughly in the order of their season, and giving in each case the reason why the plant is indispensable. And when I say indispensable I mean indispensable for you; the list of those indispensable to me is much larger; but I have cut it down so as to keep it within practical limits and not appear to try to drive you too far or fast.

P. tenuifolia, single. This is, with me at least, the first of all Peonies to bloom; an engaging little plant with flowers of the brightest clear crimson, which never turn purple. This plant cannot pass unnoticed when it is in bloom, and it is always a delight to see it a month before the Chinese types begin to bloom. There is a double form in just the same color but it comes into bloom several days or even a week later than the single and therefore loses the prestige that attaches to the harbinger of the Peony season.

P. mlokosewitschi. Indispensable not because of its name, but because it is extremely early, only a few days later than the single *tenuifolia*; because the plant is handsome even when out of bloom; because this is the only truly yellow herbaceous Peony; and because when in full bloom it is one of the most beautiful plants to be seen in any garden. If you are looking for something that will give your garden an air of distinction, this plant will do it; if your aim is the more modest and much more general one of wishing to excite jealousy in your neighbors, it will do that equally well.

P. wittmanniana hybrids Le Printemps and Mai Fleuri. These plants also bloom long before the Chinese Peonies, and their flowers are most unusual in color, being a combination of shades of pink, coffee color and some green. Though they last but a short time in bloom, the memory of their hues and appearance will last forever.



PAEONIA TENUIFOLIA

TREE PEONY, TOP, PAEONIA LOBATA



ARGOSY

TREE PEONY

P. officinalis rubra plena, the Old Double Crimson, the "piney" of our grandmothers' gardens. Early and brilliant with bright crimson, large flowers. Hybrids of this with the Chinese Peonies have been produced by several growers in recent years and some of these will have to go into the indispensable list as soon as they have had a little more time for the multiplication of stock and to demonstrate their quality. But for the present I will let you off on them.

P. officinalis Sunbeam, or *P. lobata* Sunbeam, or just *P. lobata,* whichever you like, so long as you get the right plant. This flower has a color that is incredible. It is the nearest possible thing to a pure vermilion. If you want to make your neighbor break the Tenth Commandment and have failed to do so with Mlokosewitschi, this is the plant that will certainly bring you success.

P. moutan, the Tree Peony. Of these you should have at least three good varieties, one white, one pink and one red. In my judgment the Tree Peony is the most beautiful flowering plant that can be grown in northern gardens. It is still almost unknown in America, and therefore you will be adding to your garden something which few of your visitors or neighbors will ever have seen. And when your Tree Peonies come into bloom you will bless the day you read this article and took a bit of good advice.

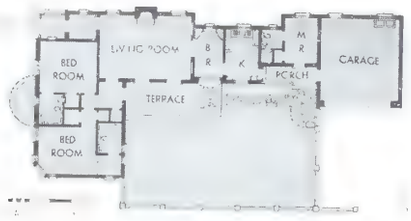
P. lutea, the yellow Tree Peony. A beautiful bright yellow flowered Peony, though the flowers are small. Not so handsome as Mlokosewitschi in full bloom, but a good plant just the same. It is highly fragrant with a Lily-like odor; and even when out of bloom the plant is an ornament in any position on account of its foliage, which is like that of some exotic Fern.

P. lutea hybrids: one of the hybrids of *P. lutea* with Tree Peonies Souvenir de Maxime Cornu, Chromatella, L'Espérance, or Argosy. There has never before been among Peonies anything like these plants. They are Tree Peonies in habit and bear large fragrant flowers in either clear yellow or yellow stained with red. Some of them are extremely floriferous, all of them are desirable; and though (*Continued on page* 91)



PAEONIA MLOKOSEWITSCHI

HOUSES IN WHITE—FROM SOUTH AND NORTH



THE one-story house simplifies living. Especially is it desirable in hoodoo places, so the residence of Major A. T. Mossman at Miami Beach, Florida, completely satisfies the requirements for a winter residence. It is in the local style—whitewashed stucco walls, pan-tile roof and just enough characteristic embellishment in grilles and portico to lighten the mass of the building. The views here are of the street façade with the portico entrance framed in wrought iron, and the patio terrace showing the wall that leads to the garage. The plan, shown above, accommodates two master bedrooms and their accompanying baths, a maid's room and bath, the living room on the street side, a kitchen and a small breakfast room between the kitchen and the living room, also used for dining. Parker [illegible] Priest and Harold D. Steward [illegible] the architects









THE home of Mr. and Mrs. Tower B. Bates at Morristown, New Jersey, reveals a commendably modern handling of an old theme. In mass the style of the house is traditional: side entrance, dormers and shape of plan are all generally familiar, but the handling of the eaves, the recessed planes below the second story string course and the pierced side garden wall are all touches that give the house a fresh and contemporary air. The garden wall that faces the street is unbroken save for a small gate. Though the entrance is small, the stairs hall is large. A living room 24′ x 15′, with three exposures, occupies one side of the first floor. French doors, centered at the outside end, lead from it to a paved terrace. The service has its own entrance porch and stairs to the second floor. Mr. Bates' house was designed for him by Albert Lee Hawes







THIS little article is dedicated to all the friends here included, or not included, whose delicious food and culinary skill have been a constant inspiration and joy to me. Many of them are so talented that it is exceedingly difficult to select any one particular outstanding recipe from their repertoires. In fact, until I decided that originality should also be a reason for selection, I was at my wit's end trying to weigh the relative merits of various dishes.

JANET'S GREEN AND WHITE SPAGHETTI. Put two big iron skillets on the fire. In each of them put ⅛ of a pound of butter and 3 tablespoons of olive oil. In the first pan, let 3 onions (which have been chopped into tiny pieces) swim around until they are golden brown. In the second pan, do the same thing with 1 bud of garlic cut in half. (This should not be cut any smaller because it's going to be thrown away.)

Now, while this golden browning process is going on, fill two big deep pans with water and start them boiling.

Back to the skillets: put 1½ pounds of round steak, ground, in the garlic pan and let it get good and brown. Put 1 can of tomatoes in the onion pan, and when they come to a boil, turn the fire down so they just simmer.

When the meat is brown and the tomatoes are simmering, throw away the garlic and pour the contents of the meat pan into the tomatoes. Salt and pepper this mixture, add 2 dashes each of sage and thyme and 2 pieces of bay leaf mashed up a bit.

If your mixture is very wet (sometimes the tomatoes are quite watery), let it simmer down until there's very little liquid left. Add several tablespoons of olive oil and some more butter to make it good and rich. Then turn the fire low and put on a lid. Let the mixture be rich rather than wet, as oil and butter coat the spaghetti nicely.

By now the big water pans should be boiling. Cook a hank of white Italian spaghetti in one pot, and a box of Zucca's green spaghetti (colored with spinach) in the other, with plenty of salt. After the spaghetti is done, wash it well with boiling water. Then drape the green spaghetti around the edge of a big round, hot bowl and put the white spaghetti in the middle. At the last minute, pour the sauce on the white spaghetti and almost completely cover it with grated Parmesan cheese.

MARTHA'S BAKED TOMATOES. Cut off the tops of 6 tomatoes. Take out the pulp and seeds. Boil them with a cut up pepper until soft. Then season with salt, pepper, ½ small cup of sugar and a piece of butter the size of a walnut. Put in the oven or in a covered frying pan and cook very slowly for about two hours.

HELENE'S POULET CRAPAUDINE. Clean a good young chicken. Cover it entirely with grated bread-crumbs, stuff it with 3 or 4 chicken livers, a little butter, several leaves of fresh or pickled tarragon, salt and pepper, and sew it up.

Put the chicken in an iron cocotte with a heaping tablespoon of butter and let it brown over a very low fire. When the chicken is golden brown, salt and pepper it, and cover the cocotte to let the bird cook over a slow fire.

When the chicken is cooked, take out the livers, rub them in 2 tablespoons of olive oil, a large spoonful each of parsley, chervil and tarragon, chopped all together;

add the juice of 1 lemon, the juice in which the chicken was cooked and mix it all together. Be sure to keep the plate warm during this process. Serve the chicken on a very hot platter and pour the sauce over it.

BABS' ARROZ DE LA VALENCIANA. Cut up a good-sized chicken and put in a casserole which has previously been put on the stove with 1 cup of sweet oil. Cook slowly so the chicken will not get too dry. Cut up some raw ham in tiny slices and add to the chicken, also 6 or 7 small sausages (preferably Churizos, Spanish red sausages), or bits of pork.

Cut up some tomatoes (canned whole ones will do) and sliced onions and let these stew apart. Let some hearts of artichokes also cook apart.

Twenty-five minutes before serving, add to the chicken the tomatoes, one cup of cooked peas, hearts of artichokes, etc., and 4 small cups of rice, *dry*. After the rice has been well browned in the oil and mixture (about five minutes), add 8 cups of soup stock or water and cook on top of stove for twenty minutes, then put in oven until rice is done.

Garnish with hard boiled eggs, artichokes, bits of ham, and red (fresh or canned) peppers. If raw, the peppers should be freshly roasted on top of stove or in oven; then peel and add several pieces, or at least one whole pepper, when you add the other ingredients. This should be served in a large, not too deep earthenware dish.

ISABELLE'S GÂTEAU DE MARRONS. Stir 6 ounces of spiced sugar (sugar in which a pinch of nutmeg and ¼ teaspoon of cinnamon have been well mixed) and 1 scant teaspoon of vanilla sugar (if this is not on hand, use ½ teaspoon of vanilla) into the yolks of 3 eggs to dissolve it. Add 8 ounces of uncooked chestnuts, crushed fine. Stir briskly with a wooden spoon for about ten minutes (until it comes to a white cream), then add the whites of the 3 eggs, beaten to a froth, stirring all the time in the same direction. When well mixed, put in oven for three-quarters of an hour. To serve, turn out of the pan and cover with candied caramel surrounded by whipped cream. This recipe serves six.

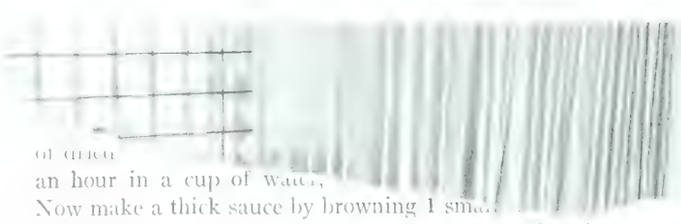
MOFFAT'S POULET AUX CHOUX. Take a slice of ham, about 1½ pounds, with a rim of fat around it. Cut into cubes, brown in a pan with a clove of garlic and 6 scallions cut up fine. When some of the fat is fried out, put into the pan 2 chickens, about 2½ pounds each, trussed as for baking. Brown the chickens a little in the ham fat.

Into a deep casserole put a good-sized white cabbage, quartered. Pour 1 pint of rich stock over this and place the chickens and the ham and seasoning on top of the cabbage. Cover and cook in a moderate oven for about an hour and a half, until tender. Add a glass of white wine and a pony of brandy just before serving.

SAM'S SPOON-BREAD. This is an exceedingly reliable recipe, provided you follow instructions carefully and remember that sour milk or buttermilk is absolutely necessary for success. Another necessary ingredient is white, water-ground corn meal. And a word of warning: do not be tempted to add more corn meal than the recipe calls for just because you think that the mixture to be baked looks hopelessly liquid to you. It should look just that way, for the properly gorgeous ultimate results.

Take 1 cup of sour milk, add to it ⅓ spoonful of baking soda and stir. Pour this into mixing-bowl. Add to it 1 cup of sweet milk, then 1 cup of cold water; then 1 cup of corn meal in which has been sifted or folded 1 teaspoon of salt, 1 teaspoon of sugar, 1 teaspoon of baking powder. Separate the yolk from the white of 1 egg. Beat yolk and add to the liquid and corn meal mixture. Beat white of egg and fold in carefully. Melt about 1 tablespoon of butter in the bottom of a glass baking dish, soufflé size, or else use a white enamel baking dish. When the butter is slightly brown, remove from stove and pour in liquid mixture. Put the dish in a medium (not hot) oven, and allow to bake from thirty to forty minutes. If successfully concocted, this turns out to be moist and light in the middle, with a crispish brown crust and sides and bottom. Serves four greedy people, but can be made to do for six. D





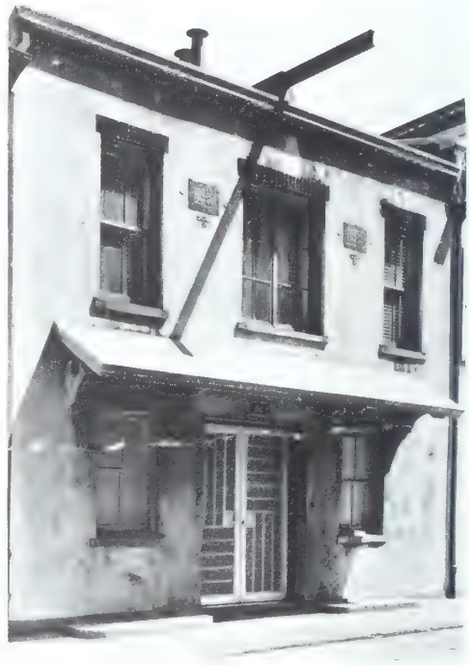
of three
an hour in a cup of water,
Now make a thick sauce by browning 1 small
knob celery and ¼ clove of garlic, all cut very fine, in
1 tablespoon of chicken fat, then add 1 tablespoon of
flour. Stew until smooth, add (*Continued on page 85*)

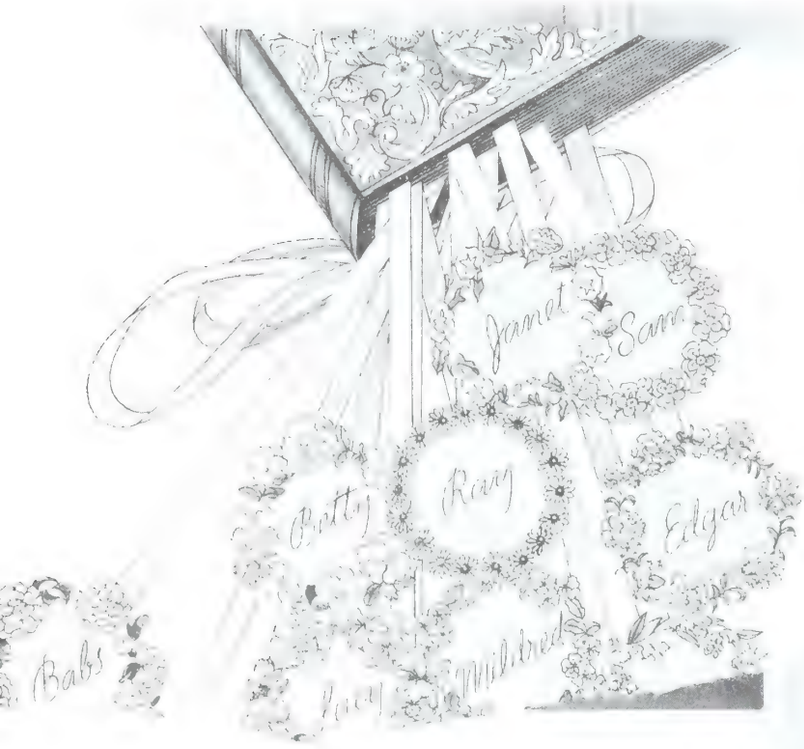


An old stable in Washington Mews enters its third stage

THESE SMART MODERN rooms show the third stage of an old stable in Washington Mews, one of the most picturesque sections of New York. Cleverly remodeled and recently completely up to date, it is now a modern and gay little house, the residence of Mr. and Mrs. George C. Rand. At right is the exterior showing the old beam for hoisting hay and below the front door, before and after the remodeling

FURNITURE IS modern, comfortable and functional. There being no space for a bar, this feature was incorporated in the built-in seat at the fireplace and emerges by simply pressing a button. It is of cork, black bakelite and chromium. Seat covering is brown-and-beige rough-textured material, and the arm chair in the corner is covered in white leather and chartreuse wool. Donald Deskey, designer and decorator













LOOK at the little picture of the fireplace in the second stage of this old stable and then study the transformation achieved by Mr. Deskey with simple lines and modern materials and furniture. Fireplace is a combination of black bakelite and white lacquer; the floor is black linoleum inlaid with white bands starting at the front door and carrying the design around to the built-in seat. Indirect light illumines this niche, the curved walls of which are covered in cork

THE dining alcove at the left of the front door as you enter is a dramatic little room with one wall of mirrored glass, one of clear structural glass bricks, and one painted clear lemon yellow. The table of thuya burl has an etched glass top fitted with center panel for indirect lighting and chromium supports. Chairs are of white lacquer covered in brown leather. Curtains here, which can be drawn to shut off the living room when necessary, are of chartreuse Cellophane hanging in straight shimmering folds



68 FACTS ON GARDENING

1 Poison Ivy can best be killed in the month of August or early September. At this time of the year it should be cut off at the surface of the ground. If the dead leaves are not too unsightly, allow it to remain on the tree or fence until late Fall or Winter. Then, on some good cold day, when the wind is not blowing, have it pulled down and burned. It may sprout a little the following year, but wait until August and cut it again, and that will be the end of it.

2 The Common Red Cedar (*Juniperus virginiana*) is one of the easiest Evergreens to transplant, as it does not have a wide spreading root system like the Pines. A good solid ball of earth should be taken with it. The tree must be carefully and firmly planted in the ground, and should not be watered too frequently after it has been well planted and soaked; about once a week is sufficient. It is well to syringe the foliage with a hose every day if possible, but just enough to wet it. This helps to check evaporation of water through the leaves.

3 American Holly is hardy nearly as far northeast as Nova Scotia and at least as far north as Albany, New York, provided it is not planted at too high an altitude, approximately no more than 1000′ above sea level. It seems to enjoy a moist atmosphere. But if the location is north of New Jersey, it would be better to plant it where it would be protected from wind in Winter by a building, wall or fence.

4 The Scotch Pine is not used enough, probably because it is not a very handsome young tree, and is a little difficult to transplant unless it has been root-pruned; but once it is established it is extremely hardy and, with a little age, has a great deal of character. The bark at the top is sort of a golden red. Its branches become quite gnarled and interesting. There are few of the Pines that surpass it.

5 Do not waste time or energy on a Wisteria plant that continues not to bloom. Many things are recommended, such as root-pruning, girdling the bark of the stem, transplanting, planting a blooming vine near it to help fertilize its flowers, but I have seen them all tried separately many times, and have never seen a plant forced into bloom. It is just a barren plant and will not bloom. Nowadays, all Wisterias in the good nurseries are grafted with bearing wood, instead of depending on plants grown from the uncertain seedlings.

6 Don't destroy a Dogwood tree which has been transplanted just because it "looks" dead. Wait until after it has been given every chance. They are considered difficult to transplant but are also hard to kill. If cut back after they have been bare of foliage until the middle of the Summer, they will sometimes start breaking out new foliage from the trunk. Many a so-called "dead" Dogwood tree, if well pruned and watered, has afterward developed into a fine healthy tree showing no trace of its early difficulties.

7 It is not necessary to prune back Lilacs each year after blooming as is frequently practiced. In fact, it is a great mistake and affects their blooming very much. Lilacs are at their best when allowed plenty of room to develop into fine big plants. Picking off the old, dried, withered seed pods helps somewhat. On the old-fashioned types, there is no objection to their sprouting from the roots, but do not allow the hybrid type to do this, as you will only get the common bloom from these sprouts. Remove them below the ground level.

8 The Winter is a splendid time of the year to transplant large trees or shrubs, but the roots should not be allowed to freeze and thaw. They must be protected so that they will not freeze solid. Freezing of the roots is sure death to some plants, while others are not injured to any extent. Moving plants in Winter, however, does not mean that the roots must freeze during the operation.

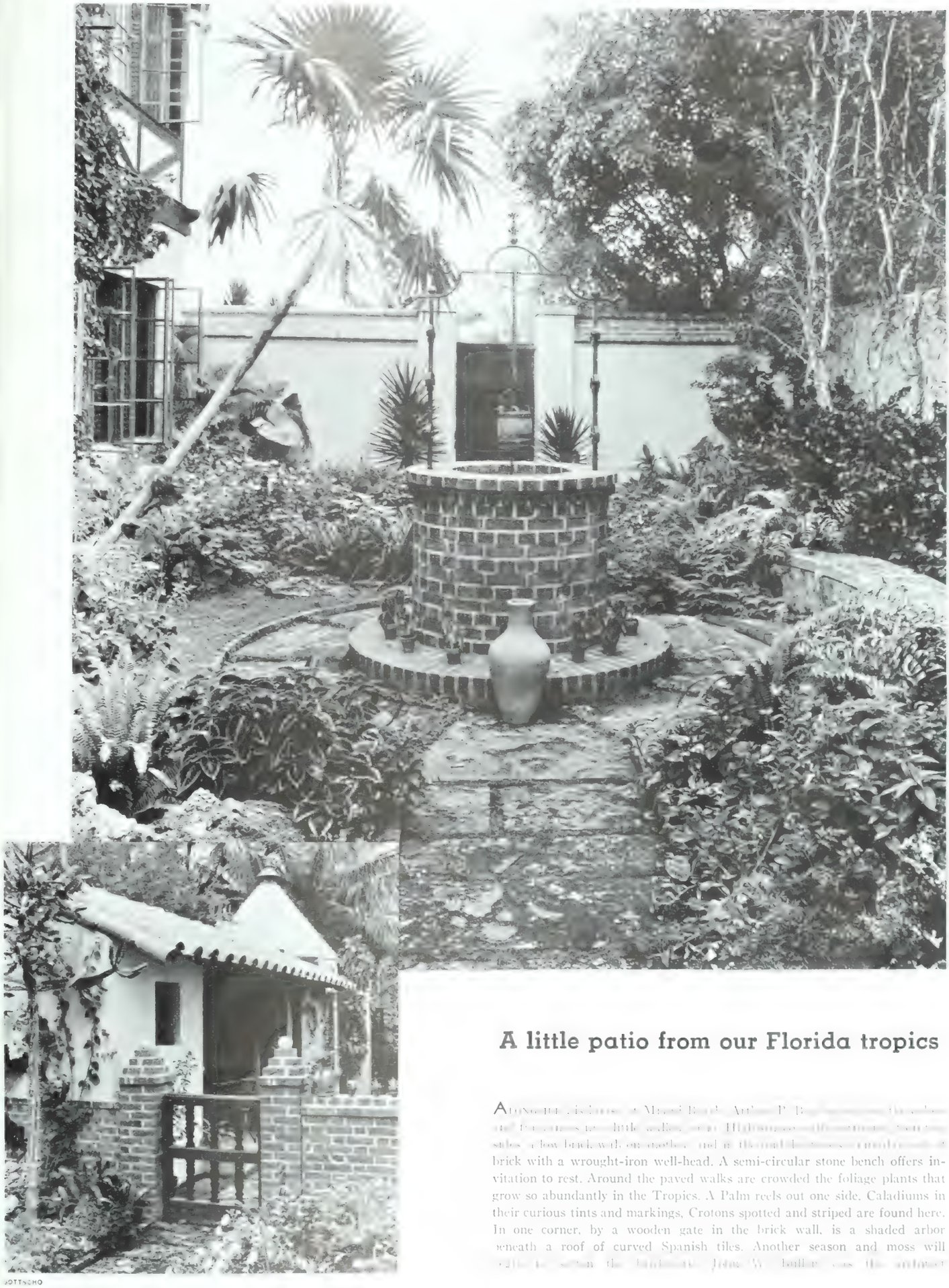
9 Evergreen trees, as a class, are no more difficult to transplant than deciduous trees, but as they hold their foliage throughout the year, this has to be taken into consideration, which necessitates taking a large root ball. If you attempted to transplant even the most easily transplanted of the deciduous trees, such as the Elm, in full leaf, even though quite small, you would need a good ball of earth with it.

10 Northern grown Dogwoods, whether nursery grown or collected from the woods, can be satisfactorily transplanted while in flower, or immediately after the petals fall, or of course while dormant (Spring or Fall), as at this time the leaf buds on the northern Dogwoods have not opened. The flowers and leaves of the Southern grown plants, however, open at approximately the same time.

11 Large Peach trees should not be moved, as they are naturally short lived, and moving is a shock to them. Much better results will be obtained by setting out young trees (2 or 3 years old) at the start. Large, old Grape vines are rarely successfully moved, as the root system of the Grape often runs the full length of the vine, and it is next to impossible to dig the whole of it. If this is not done, the top should be cut back to correspond with the reduced root system. It is therefore better to purchase new vines at the start.

12 Crape Myrtle, the beautiful shrub from the South, is not hardy north of Washington, D. C., and even there it sometimes dies back in severe winters and should be covered or planted in a protected place.

13 Balsam Fir is not very successful in Southern New England, Southern New York, or New Jersey. This fine tree is not happy at an altitude of less than 1200 to 1500 feet above sea level in this latitude. In the North, of course, it thrives at lower elevations. (*Continued on page* 80)

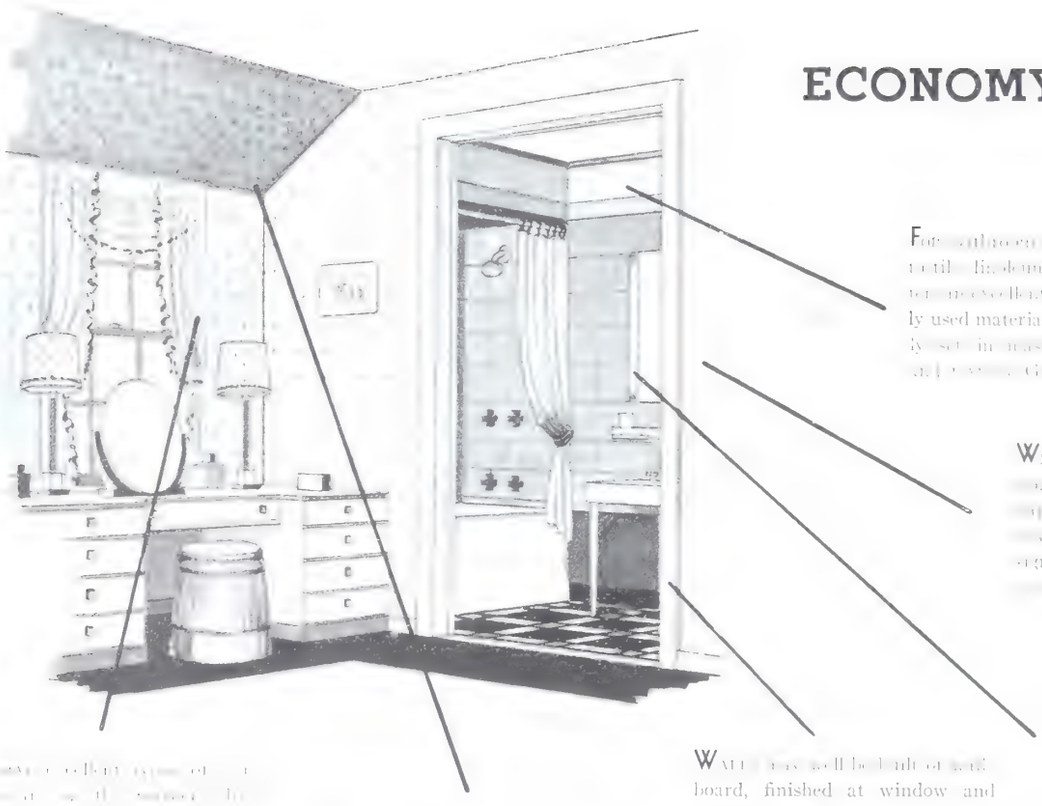


SOTTSCHO

A little patio from our Florida tropics

Although this picture is from a Miami Beach Architect's Portfolio of Patios, it is a little unlike most Highroads of Romance subjects. It is low-brick-wall on another and in the usual manner of brick with a wrought-iron well-head. A semi-circular stone bench offers invitation to rest. Around the paved walks are crowded the foliage plants that grow so abundantly in the Tropics. A Palm reels out one side. Caladiums in their curious tints and markings, Crotons spotted and striped are found here. In one corner, by a wooden gate in the brick wall, is a shaded arbor beneath a roof of curved Spanish tiles. Another season and moss will [illegible] the [illegible] Jim Walter [illegible] the [illegible]

ECONOMY JOINS FORCES WITH



For bathroom walls, in addition to tile, linoleum and concrete plaster, the excellent and less commonly used material is cork. It is firmly set in mastic. The drawings and [illegible] Gopsill L. Giddings

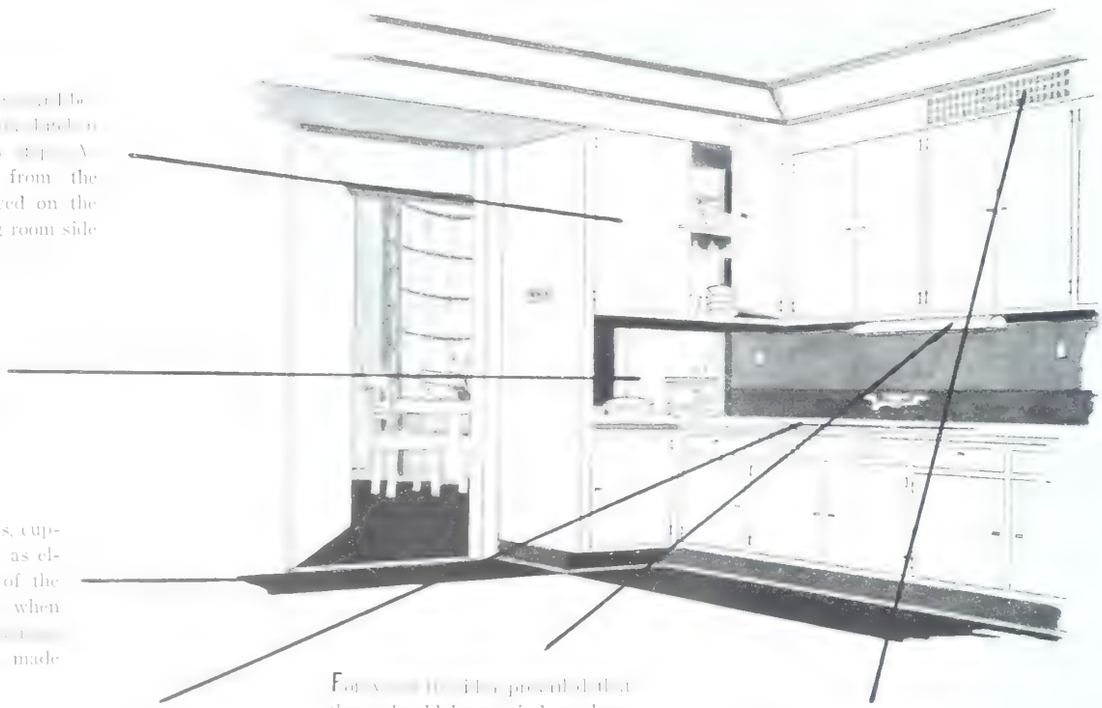
When a room has wall intersections such as this, let the wall [illegible] of ingrain cloth, material [illegible] only a small geometric design. Then close matching of the [illegible] is so important

At the sides of medicine cabinets it is well to use any of the good types of vertical tubular lighting for perfect distribution of illumination coupled with minimum space and decorative effect

Several [illegible] eliminate the old fashioned sash weights and allow narrower trim at the windows. To pay for heavily [illegible]

Dormers are expensive and sacrifice [illegible] A solution is to [illegible] the form of windows [illegible]

Wall [illegible] board, finished at window and door openings with flat, narrow trim. The effect is not only similar to that in old Colonial bedrooms, but also has the modern simplicity



A [illegible] dishes are removed from the table they can be placed on the shelves from the dining room side

An entire meal can be prepared in the kitchen with the various [illegible] shelves, certain containers being kept warm on the lowest shelf with an electric plate warmer

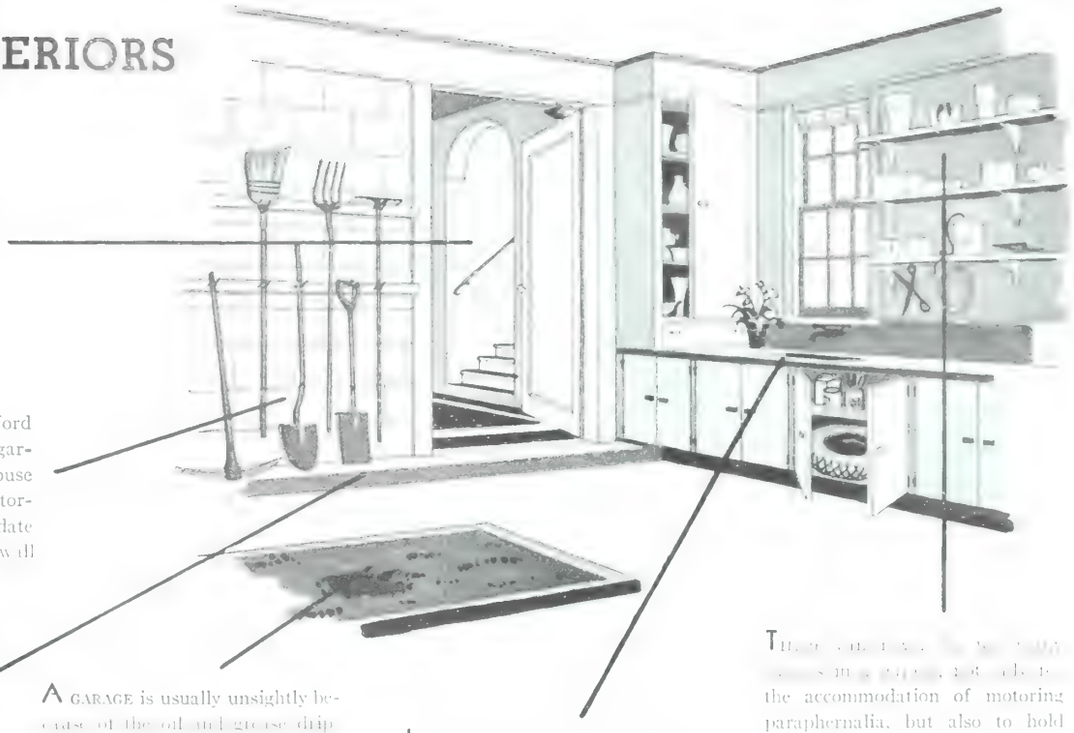
Toe space under all cabinets, cupboards, etc. is as necessary as elbow space in other parts of the room, and most annoying when [illegible] for it should always be made

For [illegible] there should be a window above the sink, for illumination. Expert opinion now holds that cupboards are more valuable there, light being supplied by a horizontal unit

Don't overlook the usefulness of one of those sinks made with a double compartment, one being deep for washing vegetables and soaking dishes, pots and pans, the [illegible]

An electric fan and blower inset in the wall will eject odors speedily, especially when placed above the range. It often saves embarrassing situations and obviates [illegible]

VITH GOOD INTERIORS



THE garage should open into the hall, not the kitchen or dining room. Motoring guests should arrive as they would if they came to the front door—not be taken through living or service rooms

THE average house cannot afford an entire room devoted to garden tools, and in the modern house there is no basement for their storage. The garage can accommodate them arranged against a wall

A CONCRETE step will prevent water (as when washing the car or from accumulated snow melting from it in winter) from flowing into the house proper, as well as keep all tools off the floor

A GARAGE is usually unsightly because of the oil and grease dripping from the car to the floor. This can be eliminated by building a curb of wood which is kept filled level with sand or gravel

IDEALLY, every house should have a flower room, with a sink and cupboard where flower containers of various sizes can be kept. An excellent substitute for one can be

THE [illegible] the accommodation of motoring paraphernalia, but also to hold small gardening and other tools and supplies. Space them out well



IT IS economy in the long run to use a durable surface, such as wood, for the stair walls. Otherwise the day after moving in may reveal damage which only expensive new decoration will set right

WHEN [illegible] tween walls like this, with a simple rail, it saves at a minimum [illegible] above an ornate newel with curved handrail, not to mention dusting

THE simpler the stair risers and treads, the less is the upkeep. This applies to the base as well. The latter should be decidedly flat, to reduce dusting and permit placing furniture close to the wall

EXCESSIVELY high ceilings came in with the General Grant period, but present tendencies revert to the lower heights prevailing in the Colonial. Eight feet is high enough for almost any room today

WHEN a room is too small in reality, the illusion of spaciousness can be achieved by placing a mirror at one end. Using mirrors on both ends will make the room seem of almost infinite size

IF DOORS [illegible] room, and hall, fold back into deep jambs they will be out of the way when not in use, yet will be most appreciated as temperature stabilizers in winter weather



THE LIVING ROOM IN WHITES

INCLUDING THE *Swedish*

AN APARTMENT may derive distinction from its color schemes, its furniture and the way the furniture is placed, or by a combination of all these elements. The three make the New York apartment of Mr. and Mrs. Walter Sondheim unusual in character.

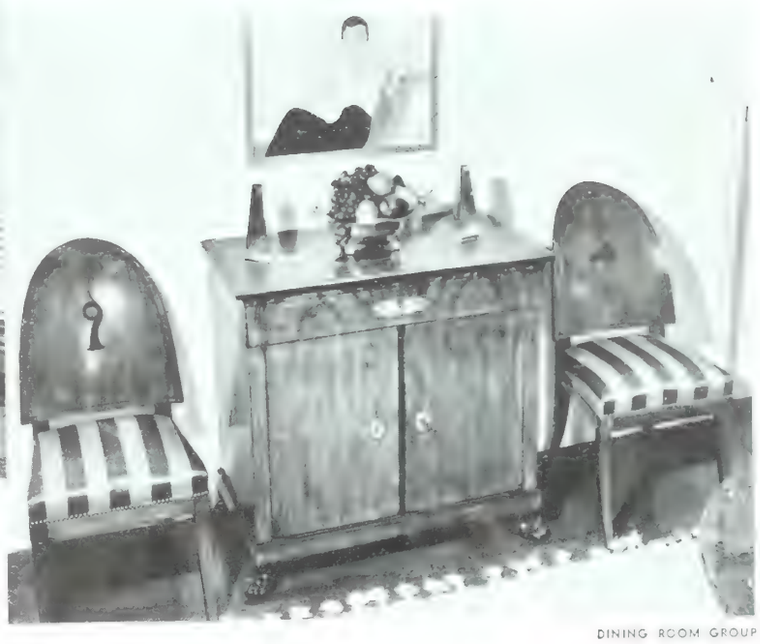
One end of the living room forms a composition. The plain chimney breast is broken only by the mouldings of the fireplace. At each side stand glass tables bearing lamps. The adjacent wall is filled with bookshelves ranged each side of a wide window. The valance of the curtains, to break the straight line of the bookshelves, is curved at top. Before this background are two large chairs in white satin damask with a cylindrical crystal table between them. The rug is white and so are the walls, and the curtains are white cotton tweed.

At one end is a group of Swedish fruitwood furniture covered in green and beige satin stripe. A coffee-table simulating tortoise shell and two end-tables with lamps complete this group.

A railing separates the dining room end on another level. Here the chairs are of light fruitwood, each with the symbol of a musical instrument in its back. They were made by Jacob during the Empire Period and are now upholstered in green and yellow stripe. A table with a green top was made to match by Cummings and Engbert. The mirrored niche between the windows has been made a glittering feature of this room.



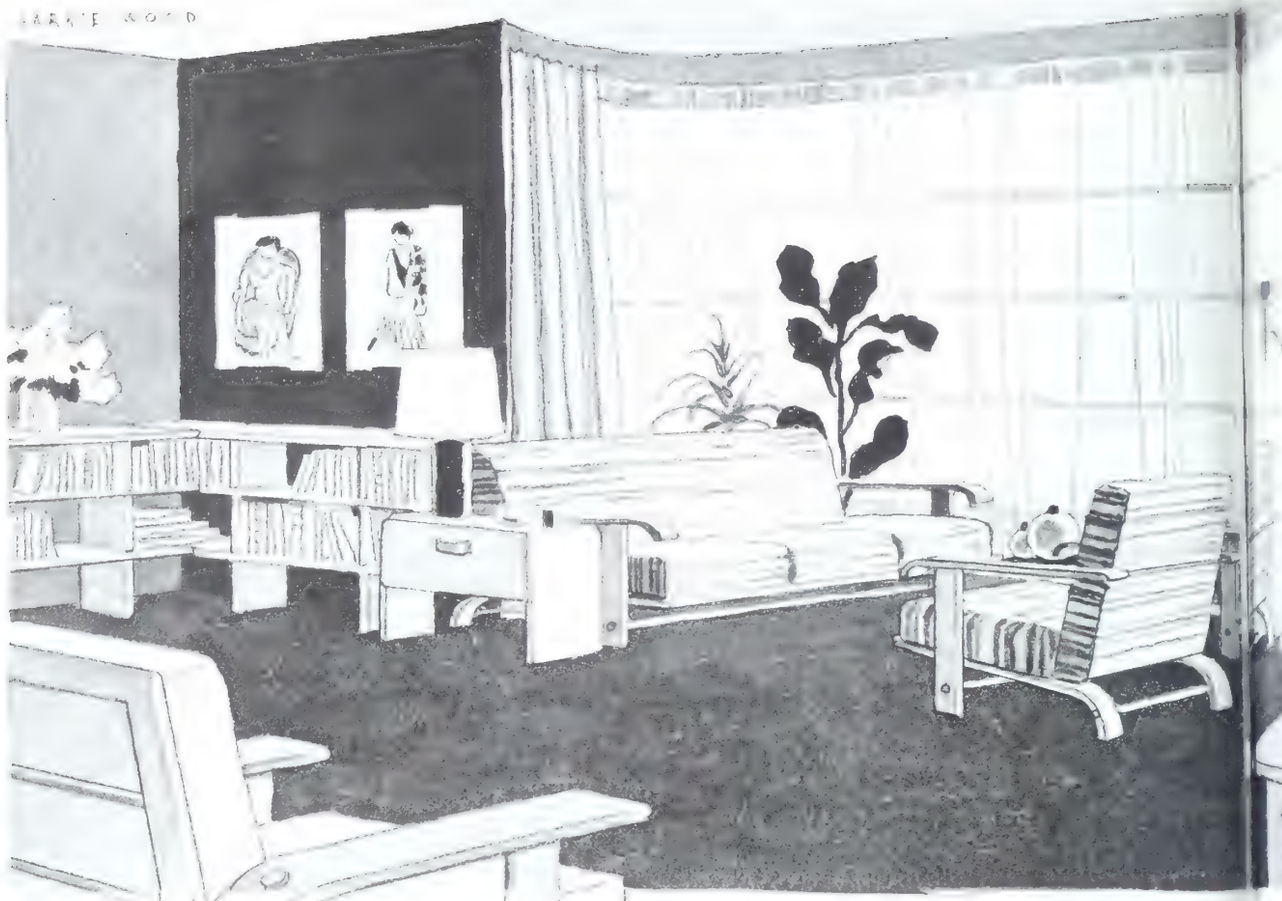
MIRRORED NICHE IN DINING ROOM



DINING ROOM GROUP



SWEDISH FURNITURE IN LIVING ROOM









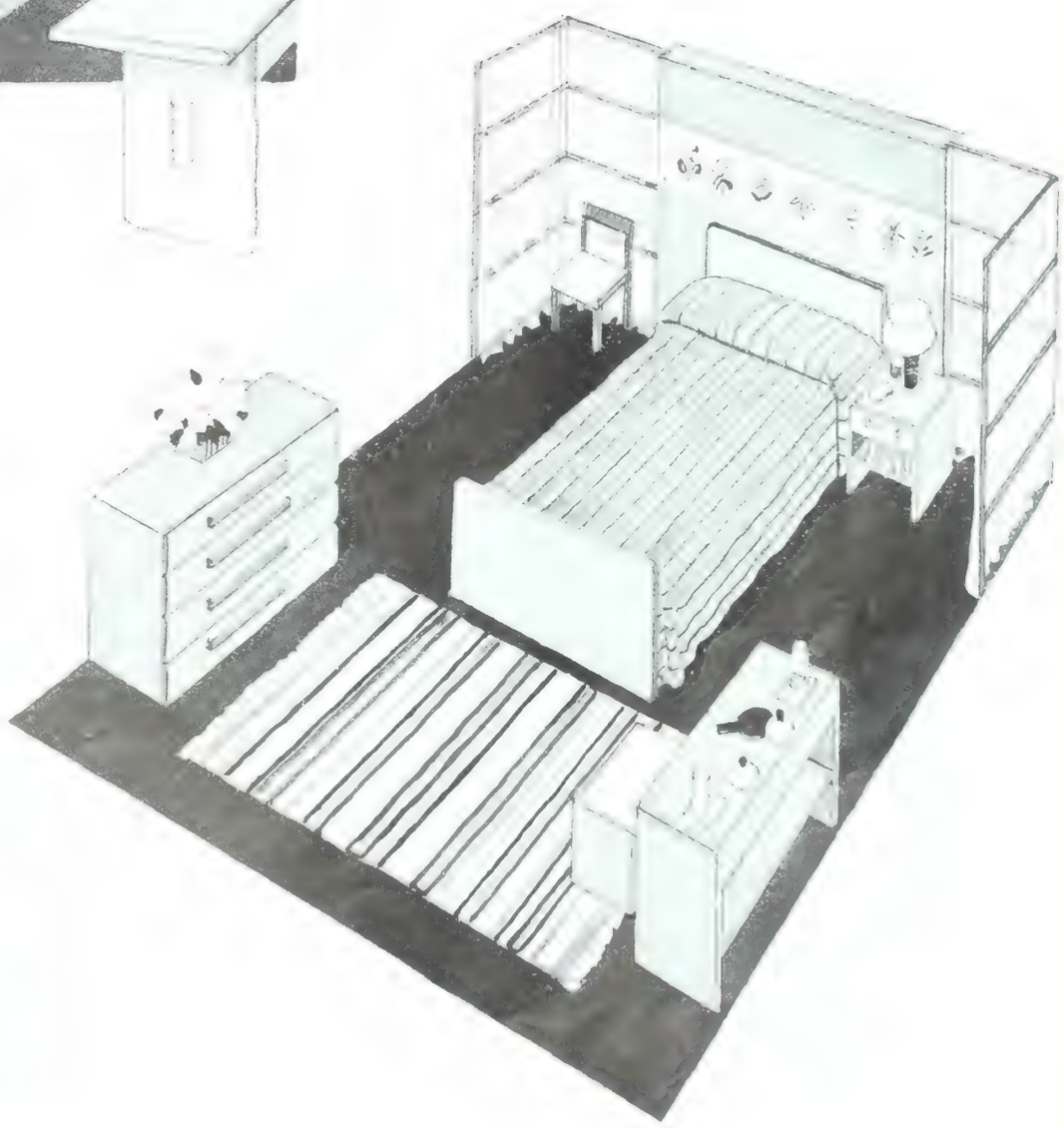
Here is today's most important furniture . . . good, sound designs made in maple. Neither extreme modern nor spurious Colonial, these pieces, the creation of that talented young designer, Russel Wright, fit deftly into either a traditional or modern setting. Although to some extent inspired by native furniture designs of the past, this new maple is pure, undiluted 20th Century . . . classic—soundly constructed, usable, American to the core.

You'll find any number of practical ideas incorporated in the pieces. For instance, the sleek-looking Morris chair sketched above has all the old-fashioned virtues of the old-time Morris chair, with the seat and back capable of being adjusted in three ways. Then the sectional bookcase shown in the living room at the top of the page is enormously versatile. Clamp three sections together and you have a bookcase that reaches to the ceiling. Unclamp one section and use it as an end table.

Other usable pieces sketched at left are a modern gate-leg table that fits compactly against the wall and becomes a console, a small square coffee table and a secretary-bookcase divided in the center by an open niche for books, the top part a desk, the lower section a storage chest for magazines. Macy's has this attractive new furniture

MODERN AMERICAN





SMART modern settings were created for this furniture by R. H. Macy. In keeping with the rugged character of the pieces vigorous colors were used and informal fabrics with rough, textury surfaces. In the living-dining room, sketched above, walls are painted cinnamon brown. Bright yellow linen makes the straight-hanging curtains, with white Celanese voile used in soft, full folds over the glass. Chairs and sofa are in rough chartreuse cotton patterned with a big white rib design. Another chair is in plain chartreuse linen.

In the bedroom the scheme is beige, coral and brown, with beige walls, tan carpet and bedspread of rough coral colored cotton displaying a narrow stripe design in brown and white. The rug here, made of jute and cotton in eggshell and two shades of brown, has a big rope-like texture in keeping with the present vogue for rough surfaces underfoot as well as in upholstery fabrics.

In planning this furniture, Mr. Wright focussed upon comfort, service and practical innovation. Much of the furniture lends itself to a great variety of arrangements—multi-purpose pieces such as secretary-desk, console-dining table, console bookcases, etc. The side chairs are higher from the floor than most modern chairs, with higher backs, so six-footers can lean back comfortably

Brilliant aids to brighter letters



A [illegible] letter is largely a matter of the paper used [illegible] these suggestions to help you capture it. [illegible] Convenient [illegible] very [illegible] of leather is this [illegible] desk on [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] Desk of Eaton. Upper left, Sparkling crystal for a lady. The blotter (not shown) has mirrored ends; Pitt Petri

PERFECT for a man is the commodious set above, mottled cowhide with gold lines. A convenient feature is the perpetual calendar in the paper rack. Rumpp design from Ovington's. Right, Three inspirations in ink-wells. The upper standish, from a Georgian design, is bronze in gold or silver finish. Below it is a [illegible] made Early American type in hand-rubbed cherry. Round ink-well is pine with eagle [illegible] The Writing Desk of Eaton

PHILLIPS

HAIL TO LITTLE DAFFODILS

By T. C. Lethbridge

IN many gardens the smaller Narcissi, those species and varieties suitable for the rock garden, the restricted space, or for use in small vases, are not known at all. They possess a fascination not matched by any other bulbous plant whatever. There is about them none of the slightly unpleasant unnaturalness common to some dwarfs. They possess, on the contrary, all the blithe and gentle grace characteristic of the taller kinds, and exhibit besides many delightful forms common only to the small kinds. The rock garden provides an ideal home for these miniature species and varieties, but they may also be grown just as successfully elsewhere—naturalized at the edge of woodland, or shrubberies, or in narrow borders. But they should never be planted close to the large-flowered varieties. This causes the little fellows distinctly to lose face—and figure. Give them a chance to speak for themselves. As certain of them bloom very early in the year and others later than the general run of Narcissi they most delightfully prolong the Daffodil season—that so delicious period of the year.

First take the "great little trumpets." They are exactly like their big brothers, *maximus* and the others, save in stature. One wonders that so much character and color and "go" can be compressed within such tiny dimensions. These smallest Daffodils are sometimes listed as forms of *N. minor* but are more often given separate entities and may be found in the trumpet section of Daffodil lists along with the big shots. They are hardy, early-flowering and increase cheerfully if given a pleasant gritty mold to grow in, devoid of manure but rich in leafmold and with a little shade during the heat of the day.

N. minimus is the littlest and the first to take the winds of March—or even February, on occasion. It is a perfect trumpet Daffodil from two to three inches tall, bright yellow and perky. A carpet of clean sand about it keeps its baby trumpet out of the mud. I have a patch in the rock garden and another in a little woodsy place where Snowdrops and Spring Beauties press about it and both are happy. *N. nanus* is a trifle taller and the flower is longer from stem to stern. The long bud is apt to lie on the ground before opening (by this you may at once know it) so the carpet of clean sand is important. The color is full yellow, warm and rich, and it begins to flower while Minimus is still in prime.

Then come *N. minor* and its kinds. This minute charmer has grown in gardens for a long time since Parkinson described it. At most it reaches a height of six inches, generally less, and the flower is most individual, with its smartly twisted perianth and "elegantly" flanged trumpet. And Minor is the soundest of investments. All during the Daffodil drought my original half-dozen bulbs increased as if they knew the responsibility that rested upon them and were determined to do their bit towards supplying the world with tiny Daffodils. And there is a white Minor of which Mr. Bowles writes in inspired eulogy which may now providentially come our way. And a double Minor (what an enchanting ball of wee ruffles this must be!). And there is another very small double called Rip Van Winkle, said to have been found in an old Iris garden, very quaint and individual. These possibilities are quite intoxicating to contemplate.

Growing somewhat taller, but still an undoubted dwarf, is the bicolor Trumpet W. P. Milner, a dainty sulphur-colored flower with a Cowslip scent and a sturdy constitution. Mrs. Robert C. Hill tells me that in her lovely garden on the Palisades of the Hudson it has increased almost to the point of being a nuisance—such a delectable nuisance! But she says that such fecundity is gained at the price of division every three years. W. P. Milner has the distinction of being the first Daffodil to receive an award of merit as a rock garden variety.

If you are making a list of these small trumpet Daffies jot down *N. lobularis* and *N. obvallaris*. They are not as small as the foregoing but they are still dwarf and they are bright and personable and hardy. Glitter is another small gem. The perianth is lemon-colored and the crown shallow and fluted as nicely as if done with an old-fashioned fluting iron, and flaming orange-scarlet in color. A brilliant small minx, this.

Next in point of earliness to Minimus is *N. cyclamineus*, that strange startled-looking little (Continued on page 88)



CYCLAMINEUS MINOR



TRIANDRUS ALBA



N. MINIMUS



CAPEX PLENUS

N. NANUS

These Save Labor

(1) Egg cooker lifts eggs above water when boiled. Lewis & Conger. Aluminum salt and pepper shakers. West Bend Aluminum Co.

(2) Ice breaker and cocktail shaker, combined, has a graduated glass and rust-proof plunger. North Bros.

(3) Chromium kitchen cannisters accompany a new red and white cake and bread box from A. Kreamer & Co.

(4) The new toastmaster table can be bought in white, mahogany, walnut or sycamore. From Waters-Genter Co.

(5) Chromium percolator, drip coffee pot and flat bottom saucepan for electric stoves from Aluminum Goods

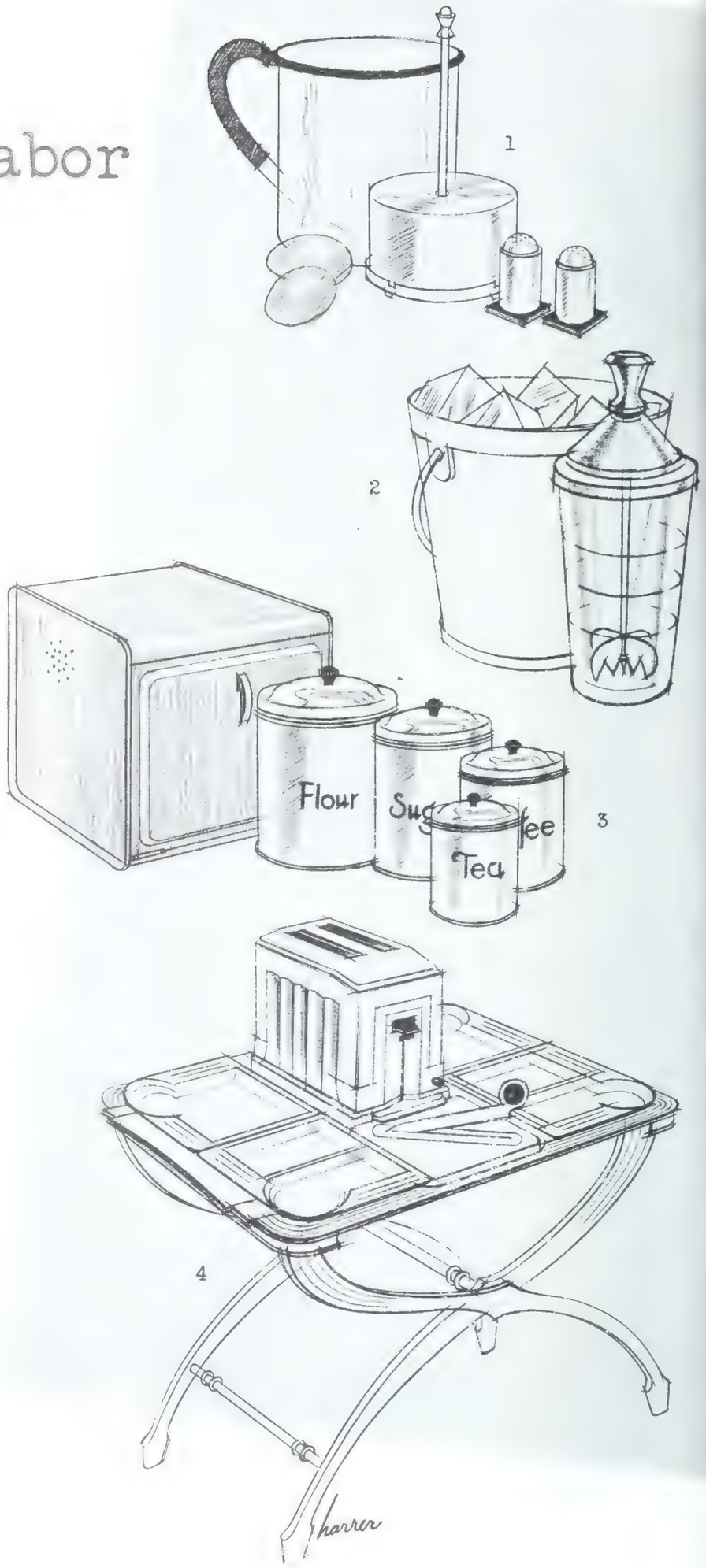
(6) Aluminum French fry cooker. West Bend Aluminum Co. Nickel-plate skillet. International Nickel. Chromium skewers. Chase Brass

(7) Rack for various kitchen papers holds four large rolls and hang on door. Kalamazoo Vegetable Parchment Co.

(8) Plate warmer and food heater 9" x 21" is a new table and kitchen aristocrat. Landers, Frary and Clark

(9) Step-on, noiseless garbage can is protected by rubber rings and tread. From A. Kreamer & Co.

(10) Combined hamper and dressing table with compartments for cosmetics. In all bathroom colors. F. A. Whitney Carriage Co.




5
6
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ACTIVITIES FOR GARDENERS IN SEPTEMBER



FIRST WEEK

The purpose of keeping every trace of all kinds thoroughly watered, and the ground actually moist enough to make heat radiate, the cold and damp seem with an appearance of quickness based upon years. The very fact that they are evergreen means that even during the coldest weather there is evaporation, of course, going on. Hence the fact that the roots are in no mood to make up the loss. Dandelion, dock and bindweed are also evaporating to droppers, and foliage in Autumn but carry on something out again. Some liberal soaks here, a basket

Next to Crab-grass, Witch-grass or pigeon, the most pernicious of the pest Grasses at the root being, or the nuisance of it would be extirpated. The fact that it really is a rather attractive growth does not in the least mitigate the determination with which its deep running roots, almost wire-like in texture and armed with pest pointed with dark, pithy, hollow stem through a Lily bulb or Dahlia tuber, mark the border. There is but one way of clearing out the invader: deep digging with a fork and removal of every scrap of root.

Healthy clumps of German Iris need dividing every two or three years, lest they spread too broadly and lose their own compact and ornamental beauty. August and September are excellent months for this work, and the tool to use is a well-sharpened, butcher-pade or heavy long-bladed knife, if you have the wrist of a blacksmith. Now, too, is the time to set out newly purchased clumps or divisions, which will have time to re-establish themselves before cold weather. Investigate the numerous improved varieties now available from leading growers.

SECOND WEEK

Time was when early September had the reputation of being the only season for the planting of new lawns. Nowadays, advised by dealers, we all know that September is merely becoming the time, in fact often a much better one. The reason is that in early Autumn the weather is getting cooler rather than warmer, and there is excellent prospect of real rains. Both these conditions are favorable to the germination and growth of new grass seed which can make a real start which will be all ready to weather up beautifully the hard frosts and Spring

Diseased plants that have been uprooted by a number of weeks ago, to have been encouraged to the natural multiplication of the bulbs that their quality of bloom is seriously affected. Now is the time to dig them up, sort out the bulbs and replant them in a well-prepared bed. In this process you will find large numbers of little bulb offsets which are mere baby bulbs. These can best be put in a separate bed where they can reach maturity quickly without competition of other encroaching growths to slow them up.

Asparagus is one of those vegetables which require regular and rich feeding in order to keep on providing those luscious, fat stalks of which you say every Spring: "You never can buy stalks like this in the market!" September is an excellent time to give the bed a heavy top-dressing of some stimulant which will reinforce them against the demands of next year's growth. One of the best of such fertilizers is known as Dried Blood which is high in nitrogen and also improves the physical character of the soil, making it light and friable.

THIRD WEEK



Another timely activity in the food garden is cutting off at the ground line all the old canes of Blackberries and Raspberries which have borne their fruit and so are of no further usefulness. Long handled clippers are the best tool for this, and be sure to wear stout leather gloves, especially when you come to carry the canes away to be put in the place for the Autumn bonfire pile. And while you are cutting and disentangling, have a care not to injure those new shoots of this year's growth which will be crop bearers when

While there is no need to precipitate any upon the matter of improving quality of good cover crops, it is a good opportunity to call attention to the fact that the time is at hand for sowing Winter Rye, one of the best of these so-called "green manures." Rye and Winter Rye seed will germinate freely during the cool Fall days, make considerable growth before freezing weather, and be ready for turning under in the Spring, the ground can be worked. If plowing or spading in is well done, the crops of vegetables or whatnot can be planted immediately.

Conscientious rock gardeners have plenty to do these days, even though their domains may be a bit "out" of bloom as compared with their abundant color of the Spring and early Summer. There are some chap dressings to renew, watering to be done, overcrowded plants to thin out and, of course, a thorough removal of seedlings of those species which make a habit of reproducing their kind all over the lot. As a matter of fact, rock garden work extends through every month; its advantage is that, in the main, it is light work after the original construction is finished.

FOURTH WEEK

There are two kinds of Plantain weed that are likely to infest lawns: the Narrow leaved and the Broad. Both are perennial, both make substantial near surface roots, both are tough-fibred rooted, and both are thoroughly detestable pests which ought to be exterminated right now. Their only saving grace is that, once their crowns are removed, each day's sun shows several for stabbing, poisoning, slashing, uprooting and otherwise annihilating are recommended; personally, the conductor of this page persists in sticking to a knife and

Speaking of pests reminds me to say a word or two about the latter these days in grabbing lusty Ragweeds, Pigweeds, Catnip, Docks and the like with both hands and heaving them out, roots and all, before they have had time to spread their myriad seeds. A straight pull and a root pull [illegible] the stout stalks be broken. What ever you do don't think for a moment that any of the perennial kinds can be killed off by digging them under. As a matter of fact, barring only a resurrection for them to find that fuller life about which we hear so much.

The great majority of perennials, except those which flower in the Fall like Chrysanthemums and the hardy Asters, can be planted at this time and on into October. If is not advisable, though, to set out small seedlings whose roots are not likely to get sufficient grip to save them from being heaved out by the Winter's frosts and thaws; young plants of this sort had better be carried over in a coldframe. When setting large plants, have soil well prepared and allow for settling, even after firming down. When established they should be neither in hollow nor on a mound.

FIFTH WEEK

Perennial [illegible] work ought to be started immediately on the place to receive them. As to location, they want an open, sunny spot, and be set in rich deep loam through which their roots can range happily and gather abundant nourishment. The bed must be soil should be prepared to a depth of at least two feet and enriched with bone-meal and old, well-decomposed manure. There is a real advantage in making the bed ready a week or more before actual planting, to give it time to settle

Shrub and tree seed sowing is one of those higher flights of gardening which, once its wings are fairly spread, becomes next thing to an obsession. Just why [illegible] should be [illegible] something of a mystery, for many kinds of these seeds take a year or more to germinate, perhaps the [illegible] due to the great [illegible] which the resultant plants may attain. Generally speaking, the seed are sown in flats as soon as ripe and kept in a shaded coldframe where they will experience the full chill of winter but are protected from the possible inroads of mice.

When the outside windowbox flowers pass by there arises the question of how to treat their containers until the time returns to fill them with bloom. To leave boxes bare all winter is not going to improve the exterior appearance of the house. Many times the solution of the problem is found in the use of little evergreens—either dwarf Arborvitaes or young specimens of Pine, Spruce and others of the true tree types. These will look well all winter. Since they seldom last more than a year or two, the question of ultimate height need not arise.

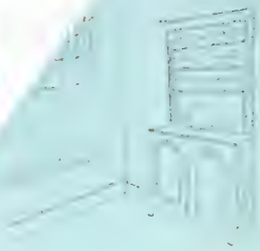


"Sometimes, when I hear the summer folks gittin' all het up 'bout this new flower or that a-growin' in their gardens, I kinder chuckle to myself an' wonder whut they'd say if they knowed whut *my* favorite is. Ye see, I'm sort of old-fashioned like, an' to my way o' thinkin' there ain't nothin' in a garden thet's quite the equal of a good healthy Sunflower. It's got some heft to it, an' ye don't hev to bend double to look at it. Ain't no argument 'bout its name, neither; when ye grow a Sunflower ye grow a Sunflower, an' thet's all there is to it."

—Old Doc Lemmon



BARN RED of Colonial days, with black or white trim: one part vermilion, one part black, one and a half parts Turkey red



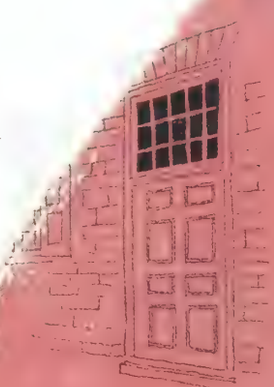
MORNING BLUE for a breakfast room one part Prussian blue, one part cobalt, one part light green, one-half part raw sienna one part black, eight parts white



OLD MASTERS' BLUE for shutters and doors: nine parts ultramarine, two parts chrome green, one part vermilion; add white for desired intensity



WARM GRAY walls with white trim, door and shutters: one part raw sienna, one part lamp black and ten parts of white



RASPBERRY door and shutters: two parts carmine, one part Venetian red, very small quantity ultramarine, add white to give desired intensity



TEA ROSE cement stain comes ready mixed. For oil painting: twenty parts white, one part French ochre, add small part Venetian red for desired pinkness

HOUSE & GARDEN PAINT PRESENTS

PAINT

PARTICULARLY EXTERIOR PAINT: ITS PROTECTIVE POSSIBILITIES, DECORATIVE ASSETS AND THE COMMON CAUSES OF PAINT FAILURES • THE SECOND OF THE HOUSE & GARDEN BUILDING SUPPLEMENTS •



A LEISURELY automobile ride through any suburb will readily indicate vast potentialities for the sale of paint. Faded shutters, walls discolored or streaked with stains, doors and steps marked with the kicks of hurrying feet and the scratches of impatient pets: these and more are the indices of property too long neglected.

Americans are not accustomed to figuring depreciation costs on residential property. The business man must count depreciation costs on industrial property, yet all too seldom does he make provision for this item in the upkeep of his own home. Possibly the present trend toward long-term amortization of first mortgages will be of value in teaching the important lesson of depreciation.

Recent federal and local surveys of residential properties have indicated the lamentable condition of a considerable majority of the houses of America. Many of them are actually in a dangerous state of disrepair. Most of them would be enhanced in value by the application of one or two protective coats of paint.

But in every community there are citizens who have already taken the lead in improving their own properties—and, by force of example, the homes of their neighbors. Two examples come readily to mind: one, a house in a suburb of New York which was so attractively repainted that seven of the remaining ten houses in the block were repainted within a year; the other was "a house on the hill," one of those old-fashioned manses in a small town which, in other times and another country, would have been known as "The Squire's" house. When this house was repainted there developed, within a very brief time, an actual shortage of paint in the hardware stores of this particular village.

Local drives to "clean up and paint up" have proved useful in improving the appearance—and the real value—of whole communities of homes. Naturally House & Garden is heartily in accord with such movements.

In this article we attempt to give our readers information of importance in securing the proper kind of painting job. It is true that approximately 75% of the cost of painting—and an equal measure of the responsibility—is invested in the painter. For this reason it is wise economy to employ only painters trained and skilled in the intricacies of their craft.

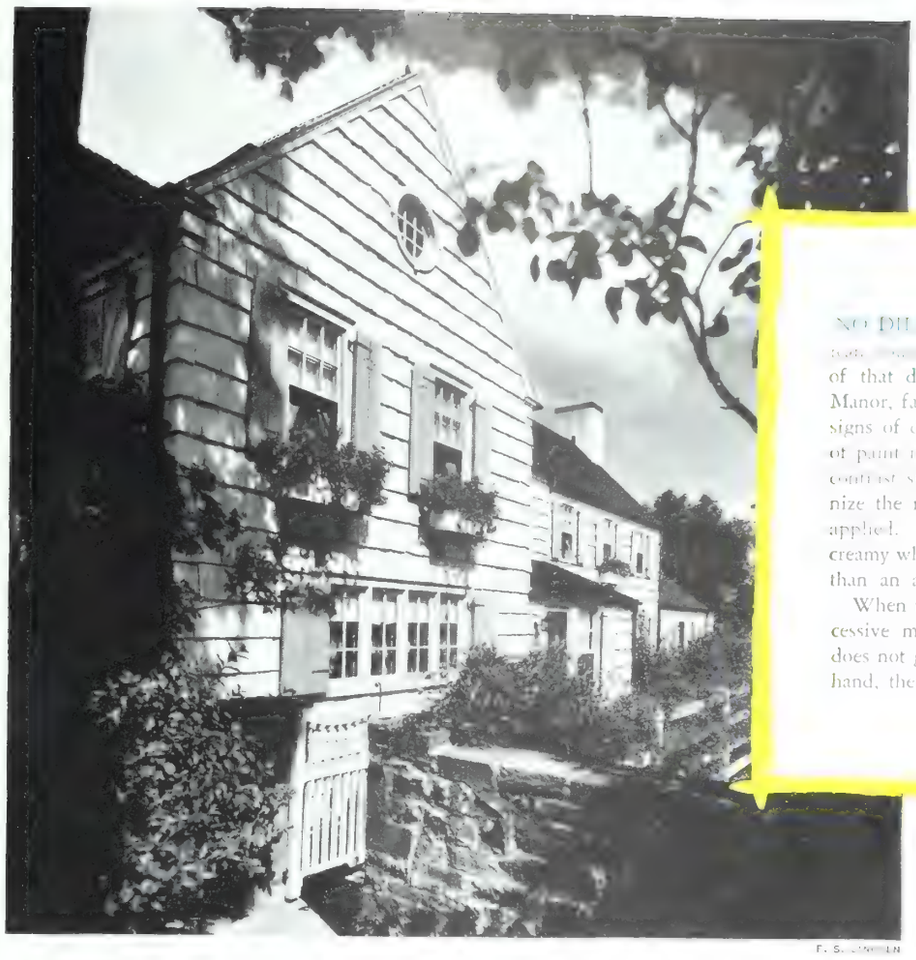
Only the conscientious master painter can be relied upon to mix and apply paint properly and efficiently. He will know how to deal with the problems of new construction for repainting and do whatever needs to be done—sandpapering and dusting the surface; cleaning out gutters; nailing down loose clapboards or shingles; or, if the surface is badly blistered and peeling, doing the necessary burning and scraping off of the old coat. And he will be considerate of your property.

It is not an uncommon occurrence, where unskilled painters are employed, to find paint carelessly spattered over the ground, shrubbery trampled, and an unsightly clutter of ladders, lumber and paint cans scattered around the premises. If you want the best results—which means best appearance and greatest economy—employ only the best materials and the best workmanship.

And bear in mind, always, that repainting too long deferred is unprofitable. Not only is good appearance sacrificed; not only is the surface less suitable for re-

[illegible] color blocks might take the covers (front and back) of this supplement. They are real color keys. Extensive research revealed authentic colors used in and on old Colonial houses in Williamsburg, Va. Seven are reproduced here for the first time: Morning Blue, Raspberry, Red Brown, Warm Beige, Adam Green, Gray Green, Georgian Green. The other seven color samples are modern interpretations by House & Garden. Each drawing, naturally, indicates just one possible use for each color.

Color tastes vary, so do white paints, driers, etc. Use our color recipes to make up your own (larger) samples. Then let your painter meet your wishes with his own, or ready-mixed, paints. If you wish manufacturers' color charts, he, we or they can provide you with them.



NO DILAPIDOSIS HERE. A [illegible] of that depression-borne disease: "dilapidosis." Manor, farm and cottage alike show the incipient signs of decay which the thin, impermeable film of paint might, in many cases, prevent. [illegible] contrast stand those homes where owners recognize the real value that lies in good paint well applied. At left: leaf-green shutters against creamy white walls are no less a saving protection than an aesthetic delight.

When to paint? Any time when there is no excessive moisture present, when the temperature does not go below forty, and when, on the other hand, there is no really torrid sun

F. S. [illegible]LN

painting, in many cases the structure itself may be exposed to serious damage by the elements. Good paint, properly applied—and reapplied when needed—is the best guarantee of satisfaction, economy and protection.

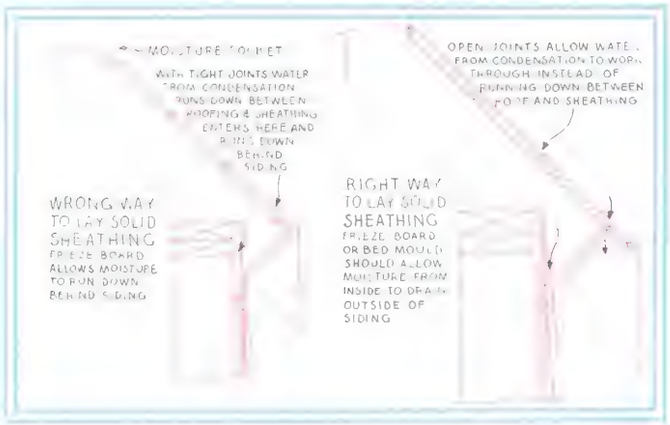
Interior and Exterior Paints. The subject of house painting divides itself into two parts: interior and exterior work. The problems of each are quite distinct and differ appreciably. Interior painting involves consideration, primarily, of color and texture. The durability of the paint used for interior work is of relatively small importance since in almost any case the owner will redecorate long before the paint shows signs of failure. Color and decoration are matters of personal taste which are accorded the widest latitude in the variety of paints and in the range of colors, hues, and tints available. In contemporary decoration more color, brighter color, and more subtle variations of color are being used than has heretofore been the case. Obviously, there is no better way to rejuvenate the interior of a somewhat jaded-looking home than to redecorate its rooms, judiciously selecting contemporary color schemes where the up-to-date note is desired, or bringing to old-fashioned colors the refreshing brightness of clean, new paint.

But interior painting presents no special problems if good paint is used and reasonable precautions taken. It is on exteriors that paint meets its most severe tests and does its most important work. Therefore, while much of this article applies generally to all phases of house painting, it seems advisable to give particular attention to the causes of paint failure in exterior work and suggest ways by which such failures may be avoided.

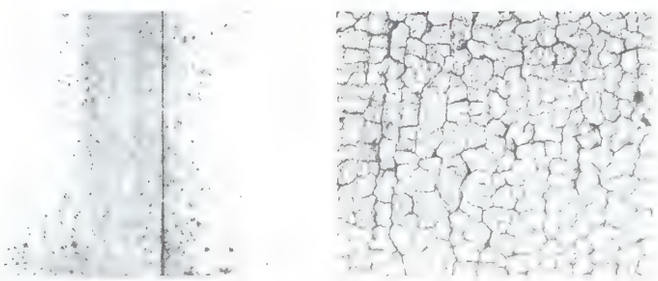
Materials. Unquestionably, one of the most important factors contributing to satisfactory outside work is the use of high-grade materials. There is no justification for the use of cheap, low-grade paints. Inferior paints very often contain high percentages of petroleum solvents and water which are of no value and which rapidly evaporate. Impartial comparative tests have shown that as high as 63% of a low-grade paint film may evaporate, leaving only 37% of the original protecting surface. In the case of high-grade paint, only 10% is volatile and 90% remains to form a thick, durable film.

Inferior paint, therefore, has less hiding power, less durability, and a spreading rate about half that of high-grade paint. About twice as many gallons may be required to paint a given area, which means increased cost of labor. It is seldom good for more than a year (as compared to 3 to 5 or more years for high-grade paint), which makes the cost per year proportionately very high. Finally, when the surface must be repainted the old film will have developed so many defects and have perished to such an extent that it is not a fit undercoat and must be removed at considerable expense.

Coats. It is important that new wood be given three coats of paint—a good priming coat and two finishing coats properly applied. A priming coat differs in composition from a finishing coat, and one finishing coat applied over it furnishes neither sufficient protection nor,







or "checking" (right) is a common failure due to a coat of paint originally hard or imperfectly mixed. In the South, on the other hand, silky mould (left) is less common than MILDEW (left) which occurs where temperature and humidity are high. Properly compounded paints containing zinc oxide are highly resistant to mildew



in most cases, sufficient hiding power to produce good color. On the other hand, two finishing coats applied to new wood without a primer will be robbed of much of their oil by the fibres of the wood and will often be very short-lived. The same paint, applied over a priming coat, might easily last five years.

Moisture. Few persons would feel they were saving any time by having the exterior of their house painted during a rain storm. It will be obvious that no paint will adhere to a saturated surface. Yet the presence of excessive moisture continues to be one of the leading causes of paint failure.

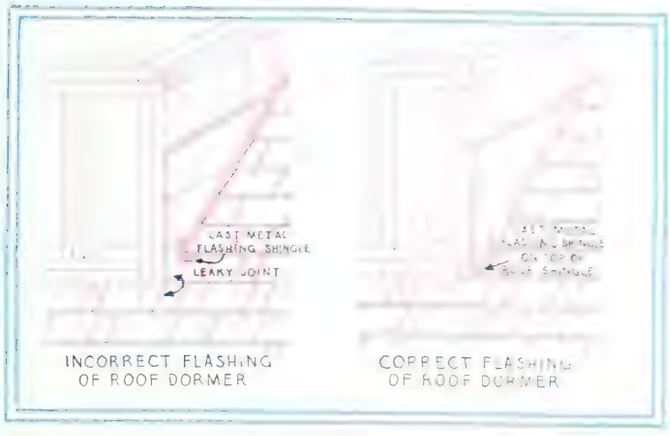
This situation is due to a rather general lack of understanding of the origin of such moisture and of how it works its way behind the paint film.

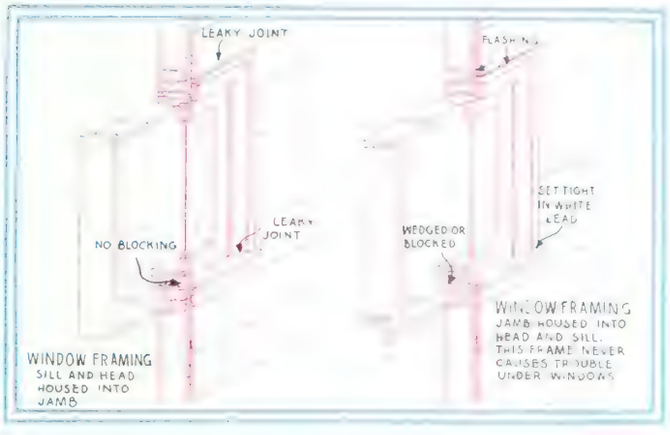
There is always danger of excessive moisture in new construction. And there is often danger that the owner, impatient to "move in," will encourage the painter to get the paint job finished as quickly as possible. If the painter is conscientious, and careful alike of the owner's interest and his own reputation, he will not comply. If he does comply, not even the finest building materials and the finest paint can be counted on as a guarantee against early blistering, streaking and spotting of the painted exterior.

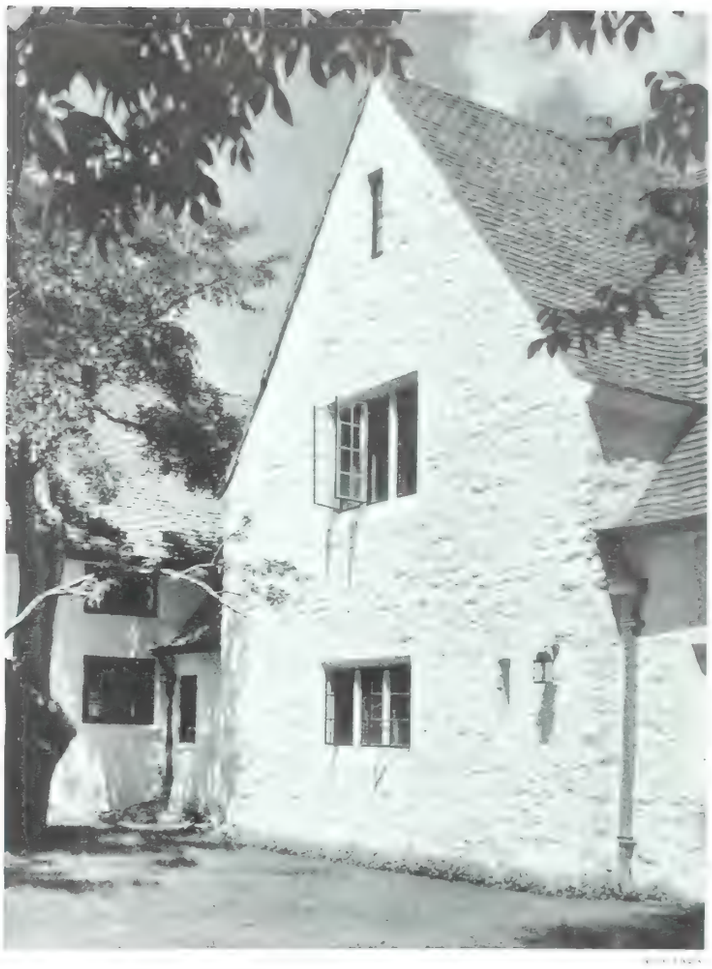
Lack of ventilation during construction, lack of sufficient time for plaster walls to dry out before finishing coats of paint are applied to outside walls are common causes of such failure. Take, for example, a new frame house. The wood siding is dry. The recently applied plaster of the interior walls is apparently dry—that is, the surface is dry. A primer and two finishing coats of paint are applied to the siding, allowing just sufficient time between coats to permit the paint to harden.

Now the trouble begins. The plaster walls, behind

black is hot (the surface of an ice board Maine [illegible] stripped with black paint, shipwide, from wharf to open water. The painted ice melted weeks before the rest). The white-painted house is cooler and paint seals the surface against absorption of moisture. On this and the opposite page are two masonry houses which show the sharp contrasts of color possible with the use of paint. At left: Rothwell Sheriff residence, Fuller & Dick, architects. Opposite page: Alex C. Barker residence, Henry Corse, architect







rough masonry wall. To save this incidental expense of painting very rough surfaces, the spray gun, similar to those used in painting automobiles, is often employed. It is widely used on industrial structures and wherever there are broad, uninterrupted surfaces. Incapable of the nice manipulation possible with a brush, it is nevertheless well adapted to the painting of barns and similar buildings and considerable savings may be effected by its use

their dry surfaces, are still moist. This moisture, in evaporating, passes through the wall construction and condenses on the inner surfaces of the siding as shown in the diagram below. The fibres of the wood become saturated and conduct the moisture to the outer surface, behind the paint film. The priming coat is permeable, so the moisture passes through it—and had the painter been careful not to apply the finishing coats until this drying out had been accomplished, no damage would have resulted. But the moisture is brought to a full stop by the tough, impermeable, finishing coats. Free water collects behind the film at points where the wood offered least resistance to moisture, and water-filled blisters form. These eventually dry out, leaving patches of paint which have no contact with the wall and which soon scale off, exposing the thin priming coat to the weather.

Additional strains may be imposed on the paint film by the excessive contraction due to later drying of the moisture-laden lumber or, if the work has been done very late in the year, by excessive expansion due to freezing.

It has been reliably estimated that 75% to 80% of paint failures brought to the attention of the paint and lumber industries have resulted from the presence of excessive moisture. Other direct causes of this difficulty are: (a) unnecessary exposure of building materials to rain during construction; (b) damp and poorly ventilated basements; (c) poorly ventilated attics; (d) incorrect use or absence of metal flashings over windows, doors, etc.; (e) improper fitting of siding resulting in crevices through which moisture can penetrate. It will be obvious that whereas the trouble caused by wet plaster or rain-saturated siding is not likely to be repeated once the material is dry, some of the other trouble-makers are of a nature which will cause the original failure to be repeated periodically unless the structural or other defects are remedied.

The best procedure in all cases where moisture is causing paint failure is to call a carpenter first—to check the structure for cracks, leaks, inadequate ventilation, etc.—and to have him remedy the defects. Not until this is done should new paint be applied.



Paint on Brick. In domestic architecture, it is probable that the consideration which most often prompts the use of paint on brick is the appearance factor. Often the rather dark colors of brick do not exactly satisfy the desired decorative scheme. Paint imposes no restrictions along this line, so paint serves very often as the architect's solution.

Applied to old brick structures, such as the

CAUSES AND CURES OF COMMON EXTERIOR PAINT DEFECTS

CHALKING. In the natural process of weathering, oil which floats to the surface of paint during hardening is destroyed by light (especially ultra violet) and pigment particles are left unprotected. Slow weathering away of this dry pigment is known as "chalking". Mild chalking is a characteristic of good paint and is desirable in keeping paint clean of accumulations of dust, dirt, soot, etc. Good paint may chalk mildly, yet maintain a good surface during the life of the paint. And when repainting becomes necessary, the surface is ideally suited to the application of new paint.

Paints of improper composition may chalk heavily and rapidly. Such chalking may be accompanied by washing and consequent partial or complete exposure of the primed surface. Recoating heavily chalked paint [illegible] may result in spotting and short life.

ALLIGATORING (Checking). Due to application of relatively hard finish coats over underlying coats too rich in oil, or which have had insufficient time to dry, differential contraction and expansion may cause checking of the outer coats.

The remedy is to apply priming coats with a volatile thinner so that firm, hard drying will be obtained. Allow adequate time for primer coats to dry. Undercoats should always be harder than outer coats; the amount of oil used in priming coats should only be sufficient for the filling of surface pores and the binding of pigment particles.

GAS DISCOLORATION. [illegible] experienced only in industrial communities where gases containing hydrogen sulphide in the air act on the lead content to produce a gray or black deposit. Sometimes this discoloration [illegible] where it is necessary to remove it at once, hydrogen peroxide or a very dilute solution of acetic or muriatic acid may be used, after which the surface should be thoroughly flushed [illegible]

COPPER STAINS. Wherever dampness and humidity are fairly prevalent [illegible] develop surface corrosion. When the corrosion washes down on white-painted surfaces it produces a stain. To prevent this, it is well to coat copper with oil, clear varnish, or a coat of paint.

MILDEW. Mildew is caused by dried plant pollen which, when blown upon the tacky surface of paints, develops fungi which cause a dark green or black discoloration. It is most commonly observed in slow-drying dark colors and in moist, shaded locations. Use of less oil and more turpentine is effective in that a surface less rich in oil, and so less tacky, is obtained. Quick, hard drying may be aided by the admixture of some zinc oxide, or a varnish. Mildew should always be completely removed from surfaces before repainting.

STORM SPOTS. Rain, when accompanied by electric storms, absorbs nitrates and peroxides formed by electrical discharge. When such rains continue for several days, very unsightly spotted effects may be caused on exposed painted surfaces—especially when fresh. Apparently rain so charged is able more rapidly to permeate a film than is ordinary water. Merely allowing the paint to weather for a period of a month or two will often restore the original color, or alcohol may be rubbed on the spots, restoring the color by extracting moisture from the paint.

SEGREGATED SPOTTING. Light gray or other light-tinted paints often show light spotting which usually occurs [illegible] application. This defect is usually observed in two-coat work over perished or improperly prepared surfaces. It is due to the absorption of oil by the more porous areas in the wood and is preventable by adequate priming and the application of a sufficient number of paint coats.

BROWN STAINING. Redwood and red cedar, two of the most paintable woods, often produce stains upon paint applied to wet wood or to wood subject to saturation from the drying out of plaster, from leaky roofs, lack of flashing or similar defects. The stains appear when the coloring matter present in these woods combines with moisture and is drawn to the surface by the sun. They may usually be removed by sponging the surface with a 50 per cent water solution of alcohol. If stains are old and oxidized, this treatment may be ineffective and the surface must be repainted.

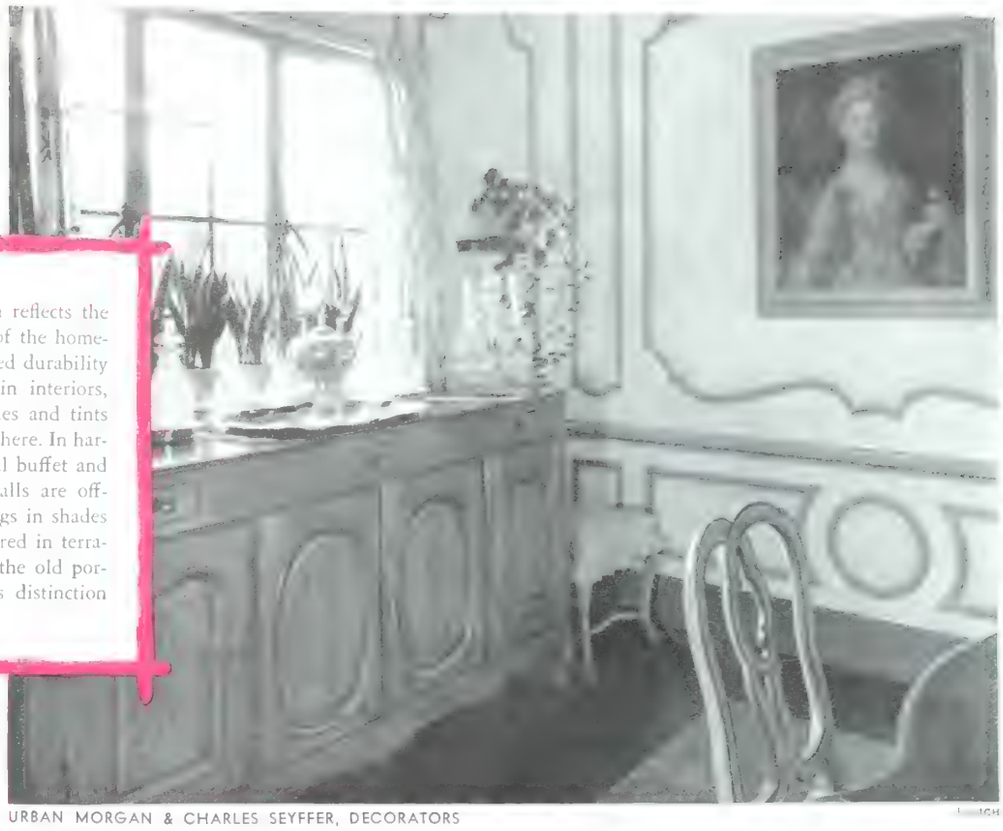
SOOT COLLECTION. Darkening of paint due to surface collection of soot is especially prevalent in industrial communities. It results from sooty deposits being retained by paints which contain a high percentage of oil of the type that does not dry rapidly. Dirt from dusty roads, and dried plant matter in farming districts cause similar darkening. Obviously, the cure is to use paint mixed with the minimum quantity of oil and with turpentine or other thinners. Such paints dry rapidly and fail by a gradual chalking which assists in maintaining a surface free of dirt.

WASHING. Another possible consequence of slow drying—whether brought about by conditions mentioned above or by painting during seasons when a minimum of light and rather low temperatures prevail—is the washing down of pigment during rain storms. This emulsion-like condition which is induced by rain is preventable by providing undercoats with sufficient thinner and drier to produce a hard foundation and by high pigmentation of the last coat.

PRIMERS. On new structures it is essential that all wood be primed soon after placement. Where there is reason to believe that moisture is present in wood or in plaster it is best to apply a priming coat of paint and allow a week or two to pass before applying the finishing coats. This priming coat will prevent any substantial amount of moisture from entering the wood from the outside, yet will have a degree of permeability sufficient to permit moisture in the wood or plaster to be drawn out without disturbing the priming coat. After wood and plaster are thoroughly dry, finishing coats may be applied in good weather with excellent results. Addition of the finishing coats should not, however, be so long delayed that the priming coat becomes chalky and badly weathered, or until a hard, impenetrable surface is formed, as a good finished job cannot well be secured on such a foundation.

FLAKING, CRACKING AND SCALING. Defects of this type are generally caused by the contractile changes that take place in wood. Some woods exhibit a tendency to slit and check and the paint film is not sufficiently elastic to adapt itself to such distortion without itself cracking or flaking.

Such flaking usually takes place most rapidly over knots in yellow pine, owing to resin in the knots bleeding into the paint and making it hard and brittle. The usual treatment consists in applying shellac to these knots in preparation for the priming coat; but this method is not entirely satisfactory for exterior work. Tests indicate that the best results are produced by treating the knots with a thin coat of aluminum powder paint allowed to dry firm before the priming coat is applied.



COLOR IS A MEDIUM which reflects the individuality and predilections of the homeowner. The importance of rugged durability in "outside paint" gives way, in interiors, to the consideration of such hues and tints as were used in the room shown here. In harmony with the French provincial buffet and the blue Venetian chair, the walls are off-white with contrasting mouldings in shades of blue. The baseboard is spattered in terra-cotta tones, repeating colors in the old portrait. Clever use of color lends distinction

URBAN MORGAN & CHARLES SEYFFER, DECORATORS

'Nineties yielded in profusion, paint will often do much to modernize and rejuvenate. Their dark and usually depressing appearance is banished by walls of spotless white, for example, contrasting with shutters of glossy black, or of red.

But the value of paint is not restricted to improved appearance alone. Common rough brick is a somewhat porous material and may absorb quantities of moisture during a driving rainstorm. Two or three coats of paint will render the surface waterproof and prevent this absorption. Furthermore, the mild chalking of good paint preserves a clean surface, free of accumulations of soot and dirt.

Brick may be painted with the same paints as are used on wood structures. On new brick walls, however, two precautions must be observed: (a) the wall should be allowed to dry out thoroughly for a month or two; (b) the priming coat of paint should be reduced with tung oil spar varnish to seal the surface of the brick and to counteract the effects of calcium salts present in them. Specially prepared paints mixed with tung oil are available for application to brick, but satisfactory results are obtainable with common outside house paint, as outlined above.

When the home owner desires to moisture-proof his brick house without changing its color he may find it sufficient to apply coatings of colorless moisture-proof brick preservative to the north or storm sides of the structure.

The summary on the opposite page of basic factors influencing the durability and appearance of exterior paints on wood surfaces is included so that the owner may recognize such failures, if they occur, and may know what steps should have been taken to avoid them and what must be done to remedy them. He should not, however, conclude after reading it that exterior paint work is necessarily heir to all these maladies. Where sound construction, good paint, and experienced workmanship combine, good performance is assured.

With these as a check list of possible defects in exterior painting, examine the condition of the paint on your own home. Is the surface badly chalked and "paint-thirsty"? Are there signs of incipient trouble around porch steps, column bases, railings and windows? Has accumulated moisture, from whatever cause, blistered your protective film of paint?

Delay in remedying any of these distressing conditions may be more expensive than you realize. Now is an excellent time to have painting done. The season of the year has many natural advantages. And prices are still low.

• IF YOU HAVE ANY SPECIAL QUESTIONS RELATING TO PAINT, ADDRESS THEM TO THE EDITOR OF HOUSE & GARDEN — A CAREFULLY CHOSEN LIST OF MANUFACTURERS' BOOKLETS, COVERING ALL PHASES OF HOME PAINTING, IS ALSO AVAILABLE AND REQUESTS FOR ANY OF THEM WILL RECEIVE PROMPT ATTENTION • THE HOUSE & GARDEN BUILDING DEPARTMENT IS ALWAYS READY TO SERVE YOU

ON THIS PAGE AND THE
ONT COVER OF THE SUPPLEMENT ARE
URTEEN SUGGESTIONS FOR COLOR
HEMES HALF ARE BASED ON ORIG-
AL COLONIAL COLORS RECENTLY UN-
RTHED AT WILLIAMSBURG, VIRGINIA.
E OTHERS ARE CONTEMPORARY INTER-
ETATIONS BY HOUSE & GARDEN AS
PLAINED ON THE SECOND PAGE OF
S SUPPLEMENT, THE RECIPES FOR THESE
LORS WILL BE USEFUL IN MAKING UP
MPLES FOR YOUR OWN CONSIDERATION
THIS IS THE SECOND IN OUR SERIES
BUILDING SUPPLEMENTS



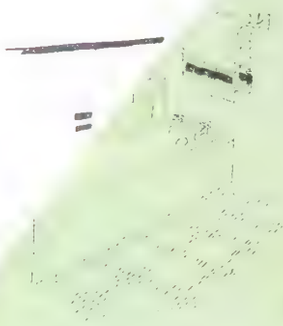
CANARY YELLOW walls: one part lemon yellow, ten parts white, touch of burnt sienna. LEAF GREEN trim: five parts light chrome green, three parts raw sienna, eight parts white



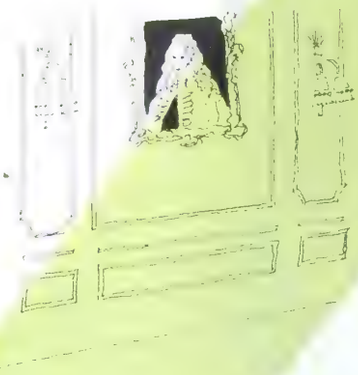
RED BROWN walls: three parts Indian red, three parts black, four parts raw umber, six parts white. WARM BEIGE trim: two parts burnt sienna, two parts raw sienna, quarter part light chrome yellow, quarter part deep chrome yellow, ten parts white



CHINESE RED is filling a multitude of decorative uses today, for doors, shutters and trim; make it of equal parts carmine and English vermilion



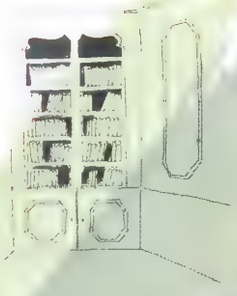
ADAM GREEN bathroom: one part dark green, one part light green, two parts raw umber, one and a half parts light chrome yellow, one part deep chrome yellow, ten parts white and a touch of black



CHARTREUSE drawing room: six parts white, two parts lemon yellow and one part of chromium oxide mixed with just a touch of lamp black



TERRA COTTA RED for walls: six parts Venetian red, six parts burnt sienna, one part burnt umber, six parts white with just a touch of carmine



GRAY GREEN wall: three parts black, one part chrome green, four parts raw sienna, one-half part deep chrome yellow, ten parts white. GEORGIAN GREEN molding: two parts raw sienna, three parts light chrome green; one-half part burnt umber, one-half part chrome yellow, ten parts of white



OLD RED for front door and window trim: two parts Venetian red, one part Indian red and add white from one part to five parts

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..some like it hot
..some like it jellied



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...in your refrigerator

To serve JELLIED . . . Place the can of Campbell's Consommé, before opening, in your refrigerator for at least four hours. Then open the can and place the jellied contents in chilled cups. Serve immediately.

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New trends

(Continued from page 27)

The woman's bedroom described on page 27 [illegible] spiral pattern, is from Katzenbach & Warren. Curtains, a new satin damask with blue flowers on a white ground. Quilted satin in a swag and plume design is used for the upholstery and the cover for the bed. The fabrics are from F. Schumacher & Co. Cut silk fringe for the curtains is from Consolidated Trimming Corporation. White caracul broadloom carpeting is shown, made by Alexander Smith.

The man's room calls for wood tones in rugged textures. The walls are covered with natural cork, by Armstrong Cork Co. The sectional sofa is upholstered in brown and white cotton from F. Schumacher. Glass curtains: brown and white striped gauze from Robert Alder. The hangings are of Cedar color Goodall-Sanford mohair from L. C. Chase. The Crescendo carpet is by Bigelow-Sanford. Amodec furniture.

In the guest room, the "Wheat" pa[illegible] Imperial Wallpaper Co. White patterned Swiss from F. Schumacher is used for curtains. The bed is covered in Orinoka Mills' Ribbonquilt. The biscuit colored Congress carpet is by Mohawk.

Walls in the living room, on page 29, are painted with Wallhide and feature mirrored glass panels: Pittsburgh Plate Glass Co. Fabrics are—printed mohair in fernleaf design for the hangings; Scarsdale corded mohair for sofa covering—both from L. C. Chase. Curtains edged with Consolidated Trimming Company's cut silk fringe in two shades of green. The Raisin colored Claridge carpeting suggested: Alexander Smith. Columbia Mill's white Venetian blinds are indicated. Kittinger furniture.

Wall paper in the breakfast room is Richard E. Thibaut's "Troyan" de[illegible] The [illegible] is lined in black Carrara glass from Pittsburgh Plate Glass Co. Cotton damask from F. Schumacher covers the furniture; the floor is de[illegible] signed from Bigelow-Sanford's Le[illegible] weave carpet.

For the formal architectural schem[illegible] Armstrong's Linoweld [illegible] chosen, while the floor is of Sloane Blabon linoleum with inset border.

The sun room features a glaze[illegible] chintz patterned with palms and zebras F. Schumacher. A striped satin damas[illegible] covers the chairs—made by Stead an[illegible] Miller. The floor is inset, of Congoleu[illegible] Nairn's linoleum.

For the boy's room—"Hat Box" p[illegible] per designed by Lurelle Guild: In[illegible] perial. The basketweave material [illegible] from Orinoka Mills. Net glass curtain[illegible] are of Quaker Lace. Mayfair Shad[illegible] Corporation makes the window shad[illegible] Suggestions for flooring: Seamloc car[illegible] peting, inlaid border: L. C. Chase Co[illegible] Bedroom rug in cocoa color: C. H[illegible] Masland Co. Furniture is Swedish bed[illegible] room group: California Furnitur[illegible] Shops.

In the dining room the walls are hung in "Scrolls and Keys"—wall paper, designed by Robert Locher for Imperial. Hangings are pencil striped satin in white, brown, green and red: Orinoka Mills. Consolidated Trimming Corporation's mould fringe in red and ivory should be used. The Celanese Corp. makes the glass curtain material. It is Ninon Façonné, with Greek key borders. Chairs are in Buckmore pigskin leatherwove from L. C. Chase. Floor, patterned from Sloane's Blabon linoleum.

New metallic Revolite is used for swag and table flounce in the bath-dressing room. It is from Richard E. Thibaut Co. White Claranese taffeta. Celanese Corp., for the curtains. White Carrara glass (Pittsburgh Plate Glass Co.) covers the walls. White Royalite rubber tiling for the floor: Architectural Flooring Products Co.

Hallway walls are painted in Wallhide: Pittsburgh Plate Glass. Pilasters are from Imperial Wallpaper. Hangings of Miranese satin: Celanese Corp. Floor [illegible] from Armstrong's Linotile.

COÖPERATING STORES

These stores are coöperating with us in presenting "New Trends". Readers are invited to write to House & Garden for information on specific merchandise reported in this feature.

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[illegible]
Atlanta, Ga.
[illegible]
Cedar Rapids, Iowa
The Killian Co.
Charlotte, N. C.
[illegible]
Chicago, Ill.
[illegible]
Dallas, Texas
[illegible]
Dayton, Ohio
[illegible]
Denver, Colo.
[illegible]
Des Moines, Iowa
[illegible]
El Paso, Texas
[illegible]
Erie, Pa.
Trask, Prescott & Richardson Co.
Fort Wayne, Ind.
[illegible]
Grand Rapids, Mich.
Paul Steketee & Sons
Hartford, Conn.
G. Fox & Co., Inc.
Los Angeles, Calif.
J. W. Robinson Co.
Memphis, Tenn.
The John Gerber Co.
Milwaukee, Wis.
T. A. Chapman Co.
Nashville, Tenn.
The Cain-Sloan Co.
Richmond, Va.
[illegible]
St. Paul, Minn.
Schunemans & Mannheimers
San Antonio, Tex.
Joske Bros. Co.
Seattle, Wash.
[illegible]
Washington, D. C.
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Wichita, Kansas
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What extra equipment is required?

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Where can I see Kodachrome?

Cine-Kodak dealers have examples of Kodachrome to project for you. See it, and learn why those who have enjoyed it say, "Black-and-white movies have come to life."

The cost of Kodachrome: $2 for a 100-foot roll, $1.25 for a 50-foot roll, $5 for a 50-foot Packette—including finishing by Eastman laboratories (for the present, at Rochester only). On one 100-foot roll, you can make a whole week-end in movies—20 to 30 scenes—as real as life itself . . . Eastman Kodak Company, Rochester, N. Y.

KODACHROME Eastman's New True Color Home Movie Film

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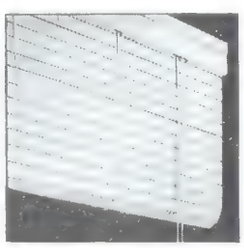


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Q. *In the August issue of House & Garden, you say: "You always have the privilege of paying off your mortgage in a shorter period than contracted for in the mortgage agreement. The Government is encouraging home ownership, but it is also encouraging people as far as possible to have their homes free of debt, so that every help is extended to an owner who wishes to retire his debt before its maturity."*

However, upon investigation it appears that there is a 1% fee if the debt under the F.H.A. is retired before its maturity. Is this a way of helping or encouraging people to have their homes free of debt? —*A. E. H.*

A. It is true, that Article III, Section 2, of Administration rules of the F.H.A., dealing with premiums, provides that if a mortgage is paid in full prior to the maturity date, the mortgagor shall pay a premium charge of 1% of the original amount of the mortgage.

It is also true, that the F.H.A. was originally created as a national answer to a national need, viz. to provide ways and means to home ownership. Few lenders previously offered up to 80% of the cost of a home; such loans almost invariably were limited to 60% of such cost and had to be refinanced approximately every three years.

If, then, the F.H.A. is to carry the risk of insurance on such 80% loans and after the loans have been paid down to 60% or less and thus become attractive to private or institutional lenders, it would be an injustice to the F. H. A. to require them to surrender such seasoned investments to other lenders without compensation. Thus, the 1% fee is an offset against owners changing mortgages once the mortgages meet the usual Savings Bank requirements.

The mortgagor can always make larger payments to reduce the principal than called for in the mortgage contract, without penalty and, in fact, he is encouraged to do so. In this way, then, the mortgage can be extinguished before the due date without a penalty charge.

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NEW DAYS



New Ways

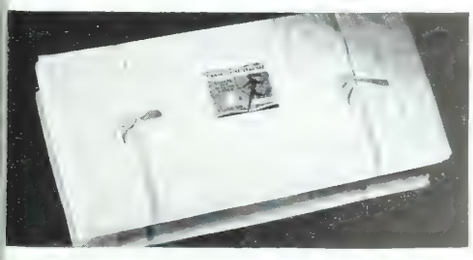
No one likes to live with an outmoded *style* in a hat or a handbag or anything else. Yet some women still cling to an outmoded idea of *quality*, simply because they aren't informed on modern manufacturing ways.

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Cannon Sheets

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What makes a blanket warm . Page 5
How to tell live new wool . . Page 11
How to test tensile strength . . Page 11
Why "teazle napping" means longer wear . . . . . Page 6
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Correct blanket colors for Fall and Winter . . . . . Pages 7-11

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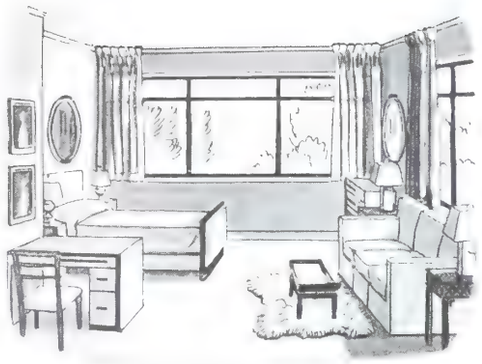
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Decorating a Prize House



STUDY-GUEST ROOM

(CONTINUED FROM PAGE 58)

walls and white woodwork, curtains in gray organdy. Her accessories could be yellow or gray.

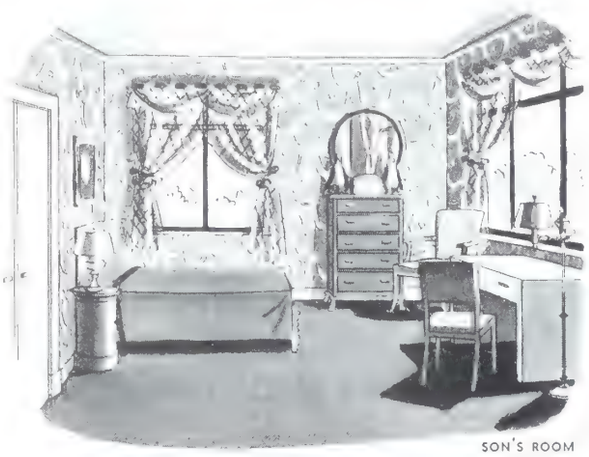
The master bedroom is 15′ x 13′, and since it is to be used both by the wife and the husband, I confess I've favored the wife and selected a peach scheme—ceiling and woodwork painted peach and walls covered with a striped peach paper hung horizontally. The rug can be tête de negre or peach. Curtains, made to frame the window, would be of an Alice-blue quilted material shaped and fastened to the window frame. Add to these Venetian blinds of the peach color. This peach and Alice-blue we shall dot about the room. Of the Provincial walnut furniture, the upholstered chair, dressing table seat and side chair will be in the quilted Alice-blue, and the bedspreads of the same, using peach thread for the quilting. Over the chest of drawers can hang a mirror framed in blue glass. The lampshades will be peach organdy. Such a room is suitable for both man and wife.

In the bath, peach and white will prevail—peach fixtures and walls, white woodwork and curtains made of silver oilcloth.

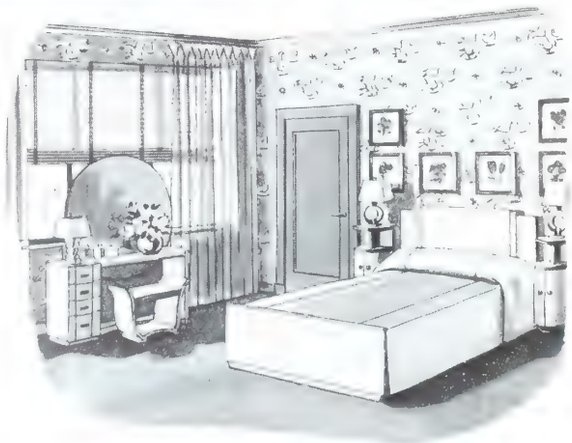
Upstairs, the study will also be serving as guest room at times. So walls, ceiling and woodwork will be painted very pale grayish robin's-egg blue. The furniture will be of holly wood—a desk and dressing table combination, book table and smoking table. A box couch will be upholstered in slate gray of a rough material with coral pillows. The armchair will be upholstered to match in gray. At the windows I would hang curtains of the color of the holly wood, and the lampshades, on coral pottery bases, would be the same color.

The son's room—presuming that he is still a lad—can go nautical—walls papered with a ship paper in bright blue, the woodwork and ceiling oyster white and the rug midnight blue. For curtains, I'd use a fish net with valances of the same looped with heavy cord. The furniture could be either walnut or painted dark red.

His bath would have red walls, white ceiling and woodwork, white fixtures and blue accessories.



SON'S ROOM



DAUGHTER'S ROOM



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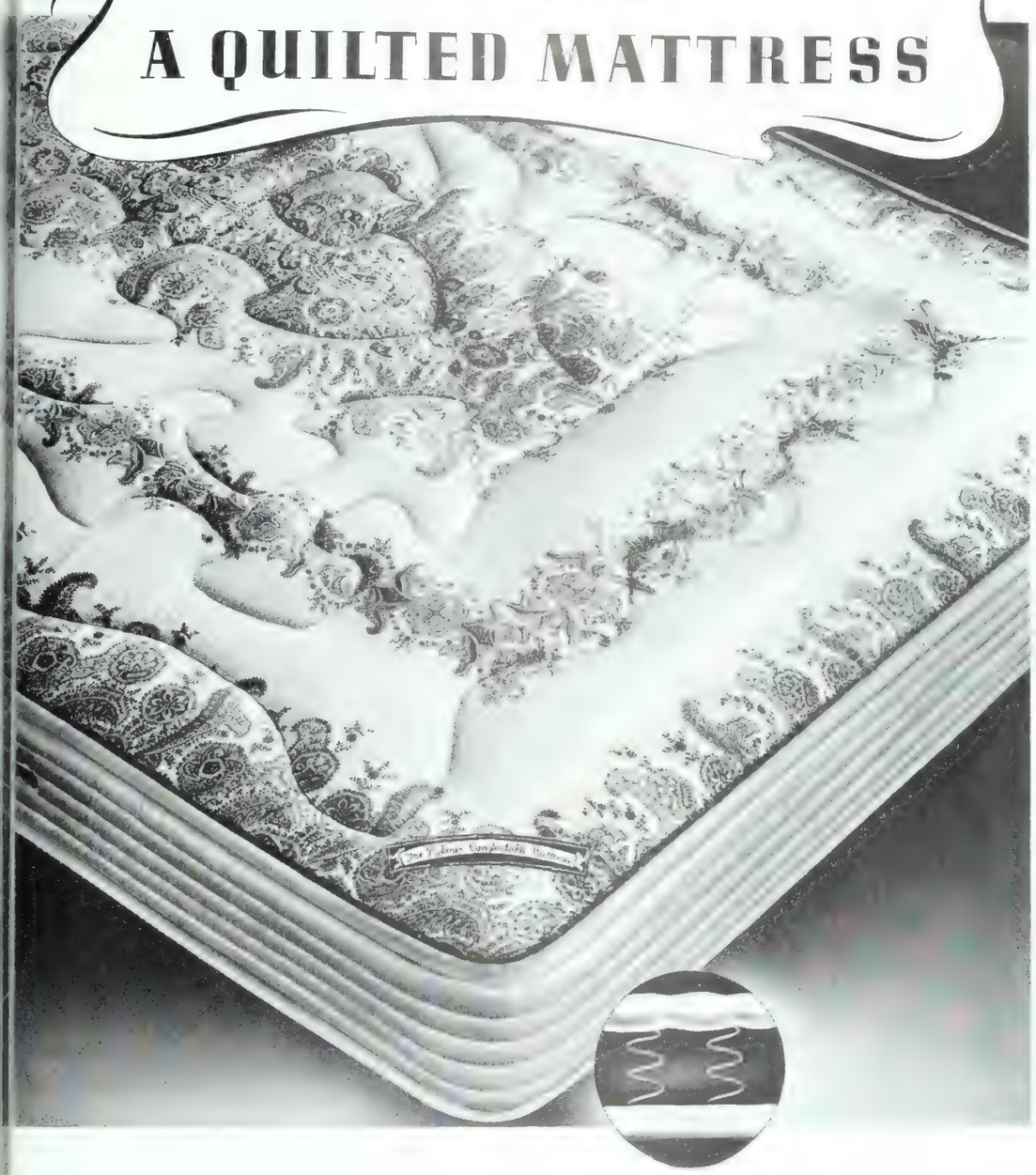
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World's Largest Makers of Quilted Sleeping Equipment

The Palmer Comfortable Mattress

★

TUFTLESS AND NOISELESS «WILL NOT LUMP OR HOLLOW»ITS QUILTED

68 facts about gardening

(CONTINUED FROM PAGE 52)

4. [illegible] peg[illegible] into the soil [illegible] covered [illegible]" [illegible] would [illegible]" clean cultivation [illegible] 12" soil too mulched, 8"; Oat straw mulch, 1.5"; [illegible] to 5" according [illegible] Experimental Station

15. [illegible] moved or transplanted in the Spring [illegible] to do better. They should have a good solid ball of earth.

16. Do not do Spring planting in cold, clammy soil. You will only lose time by doing it. Wait until the sun has warmed it up a bit, as heat is very necessary for good germination.

17. One must not expect too much from Azaleas, apart from their very pretty flowers, as their foliage is rarely very interesting.

18. Many people seem to have forgotten the very lovely, old-fashioned Japanese Quince, *Cydonia japonica*, especially the shell pink one. This makes a wonderful hedge.

19. After Wisteria has finished bloom[illegible] mulch with [illegible] rotted manure or good fertilizer. This will help it to bloom better next year.

20. Most people do not seem to be acquainted with many of the so-called Bird Honeysuckles (*Lonicera*). There are some of these shrubs that are very [illegible] and have many different colored berries.

21. Rather than [illegible] bearing Apple trees as much as [illegible] [illegible] [illegible] through the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] done, they will come along well. Large Pear trees are very difficult to transplant, and normally should not be attempted.

22. Magnolia trees are much better moved in the early Spring, and always with a good ball of soil.

23. The American Chestnut in Pennsylvania seems to be making progress in its fight against the Chestnut blight. Some of the young trees had already developed sufficiently to bear fruit before they were attacked by the blight. J. L. Auchmoody, of Pennsylvania State Forest Research Department, who has followed the progress of this disease closer than anyone else, feels quite optimistic about the recovery, in time, of this fine tree.

24. Large Boxwood plants and large Yews are quite easy to transplant if moved with a good ball of earth, as they do not have a very wide spreading root system. As in the case of the spreading Dogwood or Oak trees, root pruning is not necessary.

25. Angleworms live extensively only in good rich soil, and are beneficial in that they pull down into the soil several tons of leaf mold to the acre, each year, in places where they are abundant. They also aerate the soil by means of their runways.

26. Many tree roots spread beyond their outermost branches. The roots of American Holly are known to spread at least one-third more than the top.

27. If the nuts of the Horsechestnut are objectionable to you, plant the hybrid types. These have everything the common tree has, excepting that the fruit does not develop.

28. Do not plant the Mulberry tree over a walk or driveway; when this tree drops its fruit, it is very messy. However, the tree should be planted near the house, as it is very pretty and attracts many birds.

29. Maples, although one of our finest trees, if planted too closely to a cement or flagstone sidewalk, may raise and break the concrete as their large roots are almost on the surface.

30. All the cone bearers (Evergreens) will do better if planted where they get protection from the drying wind. They thrive on an abundance of sunshine, plenty of room, and good rich soil.

31. Birch trees are not as difficult to transplant as is usually believed, even those taken from the woods, but a good ball of soil must be taken with them and they must be well pruned.

32. The Liquidambar (Sweet Gum), one of the loveliest of all our northern trees, is hardy in southern New England. There is no tree with a more beautiful Fall color of brilliant red or scarlet. It is difficult to transplant and must be root pruned.

33. If Rhododendrons and Laurel are planted in good rich, deep soil, where the sun cannot get at the soil to draw out the moisture and the plants are in at least partially shaded places where it is somewhat moist, you will not need to worry much whether the soil is too sweet or sour, as in most places of this kind, the soil is usually acid enough, unless it happens to be under Maples.

34. The Hybrid types of Rhododendron do not need as much shade as the collected type, but should always have a little more winter protection, mulch and windbreak.

35. Hemlock trees will do quite well in partial shade, but should never be planted where the northwest wind is directly on them. In this case they should be protected.

36. Oak trees will never do well in a so-called sweet soil. They need and prefer a sour or acid soil, just as much as the Rhododendrons or Pine trees.

37. The American Lindens are not as fine a type of tree as the European varieties. They are much thinner and are more open. They are not fragrant like the German or Silver.

38. There are now many varieties of Barberries that hold their leaves all winter. They are a very satisfactory type of evergreen, with much larger leaves and several colors of berries.

39. The Chinese Elm makes a very satisfactory hedge when kept trimmed. It grows much faster in the South than in the Northern states, sometimes growing as much as 6′ to 8′ a year, while in [illegible] it grows no faster than the American Elm.

40. The Red Pine is a very fine tree, but if planted in a wind-swept area it should have a windbreak set on the north and west sides of it the first Winter. After that it seems to enjoy cold weather.

41. The English or the Irish Yews are not usually very safe to plant where the winters are very cold, while most of the Japanese varieties are very hardy.

42. English Ivy will do better on the west side of your house, as a year vine, than on the south, where it is apt to be burned by the winter sun.

43. Trees and shrubs in the Missouri Botanical Gardens that were well fertilized came through the drought period which they experienced last Summer in the West, while many old, unfertilized trees died from the effects of it.

44. Old Wisteria vines transplant very satisfactorily. Get all the roots you can without a ball of earth. Do not let them dry out. Plant as quickly as you can, cut them back well and water them.

45. Rhododendrons can be successfully planted in the Fall, but they require more watering, a good mulch of leaf mold, and, if badly exposed to sun or wind, should be protected with a windbreak during the Winter.

46. When buying Holly, be sure to purchase both the male and female plants; otherwise, they will not fruit. However, if a neighbor, living within a city block or two of you, happens to have some plants, his will help to pollenize yours.

47. Southern grown collected Rhododendrons are just as hardy as northern grown plants, as they are collected in the mountain sections of Virginia, Carolina and Tennessee, at high altitudes.

48. Many of the evergreens, either conifers (cone bearers) or the broadleaved types, such as Rhododendrons, Laurel, Boxwood, Yew, etc., are injured more by the Winter sun than by cold weather. Therefore, plants that are subject to injury of this kind should be protected or shaded from the sun as well as from the cold wind.

49. Rhododendrons will never do well planted under Maple trees, as the Maples are surface root feeders and will take all the moisture away from them.

50. Willow trees will not be very successful if planted where they have wet feet. They like a damp soil, but never one that is wet or soggy.

51. Hemlocks from the woods are very difficult to transplant, as their roots normally run right along the surface of the ground.

52. Trees that have been girdled by rabbits (the bark eaten off) die very slowly, sometimes taking two or three years, as the soil water continues to pass up through the woody part of the stem, but the digested sap coming from the leaves cannot get back to the root by this injured area, and the whole tree eventually dies.

53. If Elm trees are planted in g[illegible] rich, moist soil, kept sprayed to [illegible] tect them from being attacked by l[illegible] leaf beetle, the Elm bark beetle, [illegible] they will hold their leaves much late[illegible] the season, instead of dropping then[illegible] August.

54. If, for any reason, it is necessary [illegible] kill a tree, it can be quickly done [illegible] simply injecting a little mercury i[illegible] the sap stream. But why kill a tree

55. California Privet is one of the f[illegible] things which are really benefited [illegible] deep planting, even to the extent of [illegible] to 6″ below the normal planting li[illegible]

56. Horsechestnut trees are not apt [illegible] get the leaf blight if they are kept w[illegible] fed and sprayed once or twice with[illegible] fungicide spray.

57. When buying the Ginkgo tree [illegible] really lovely, hardy, exotic tree, be s[illegible] to purchase the male. The fruit of [illegible] female has a very disagreeable od[illegible]

58. The female type of Ailanthus a[illegible] gives off an offensive odor and is s[illegible] to cause catarrhal trouble.

59. The Cedar of Lebanon is hardy [illegible] the Arnold Arboretum in Boston, wh[illegible] the Deodar Cedar is not safe north [illegible] Washington, D. C.

60. The method of feeding trees sta[illegible] ing on lawns by boring holes in [illegible] soil with a crowbar and placing a d[illegible] ble handful of good fertilizer in ea[illegible] hole has been proven to be a v[illegible] satisfactory method of applying pl[illegible] food.

61. Locust trees are not difficult [illegible] transplant, but invariably seem to [illegible] attacked by borers after the operatio[illegible]

62. Young Apple trees, until they ha[illegible] come into bearing, should have lit[illegible] or no pruning after planting, as t[illegible] more they are pruned the longer it w[illegible] take them to bear.

63. The growing of perfect specim[illegible] trees and shrubs is very simple. Gi[illegible] them plenty of room, plant them [illegible] good rich soil, and spray when nece[illegible] sary.

64. The perfect soil type for the be[illegible] growing of plants should be construct[illegible] about as follows: 40 per cent ro[illegible] particles, 25 per cent moisture, 10 p[illegible] cent organic matter, 25 per cent a[illegible] If the soil can be kept at these percen[illegible] ages, plant growing is quite simple.

65. Nearly all of the prostrate, wee[illegible] ing and creeping Junipers are tolera[illegible] of both cold, wind and hot sun.

66. Deciduous trees and shrubs are a[illegible] ways better planted before growt[illegible] starts in the spring, or after it has fi[illegible] ished in the fall.

67. If you cannot and will not spra[illegible] your trees and shrubs you should n[illegible] grow them, as your trees may infect t[illegible] whole section near where you live.

68. Trees of almost any size can [illegible] moved with success if you have th[illegible] proper equipment and know just ho[illegible] and when to do it.

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[illegible] up of beef broth, some salt and [illegible]prika, the juice of the dried [illegible]shrooms and a few drops of [illegible]rcestershire Sauce. Let this sauce [illegible] slowly for a half hour. Chop 1 [illegible]e onion very fine and stew it to a [illegible]den brown in a few spoonsful of [illegible]ter, then add 5 mushrooms, [illegible]e of garlic, ½ teaspoon of chives [illegible] 1 spoonful of parsley, all chopped [illegible] fine, some salt, paprika, and ¼ [illegible]p of sugar. Let it all stew for fif[illegible]n minutes. Then cover the bottom [illegible]a gratin dish with it. Take salted [illegible] fillets and arrange them on the dish [illegible] the herbs, folding the pointed [illegible]s of the fillets under. Sprinkle light[illegible]with a little pepper and paprika, [illegible]er with small dabs of butter, pour [illegible]a wine glass of white wine, and [illegible]k in a hot oven for twelve to four[illegible]n minutes. In the meantime, clean [illegible] good sized mushroom buttons, re[illegible]ving the stems, and stew them in [illegible]ter for twelve minutes. Now place [illegible]se mushrooms over the fillets, pour [illegible]ir liquor into the finished sauce, [illegible]m which the fat has been removed, [illegible]x in 1 spoonful of lemon juice and [illegible]ain it over the fish; then sprinkle [illegible]htly with cracker-dust mixed with [illegible]rmesan cheese. Pour melted butter [illegible]er the whole and bake in a hot oven [illegible] ten minutes.

[illegible]PAT'S CODFISH. Use dried codfish [illegible]t you buy in wooden boxes. Soak [illegible]ernight. Boil, take out of water, put [illegible] in a pan with hot olive oil and a [illegible]ce of garlic, sauté, then work it up [illegible]th a Bechamel sauce. Season with [illegible]t, pepper and nutmeg. Serve with [illegible]iled buttered potatoes.

[illegible]MILDRED'S EGGPLANT. Peel and slice [illegible] quarter-inch slices 2 small, tender [illegible]gplants. Fry in olive oil until a golden [illegible]own. Put the pieces on a plate in a warm place and, in the oil in which they were fried, cook 2 small white onions until a golden brown. Sprinkle the onion over the bottom of a baking dish. Then add a little of the eggplant. Salt and pepper lightly and sprinkle with grated Parmesan cheese. Next, add a layer of peeled and sliced tomatoes from which the pits have been removed. Dot with bits of butter, then add another layer of eggplant, cheese, tomatoes, and so forth, until the dish is full. Top with plenty of Parmesan cheese and bits of butter. Bake in a medium oven for an hour. Serve hot.

CLAUDINE'S CHICKEN PIE. Make a paste by mixing together 3 eggs, 1 glass of fresh or sour cream, ¼ pound of melted sweet butter, some salt, a saltspoon of soda, and enough flour to make a not too thick paste.

Now make a regular clear chicken soup from a five-pound roasting chicken, with 3 carrots, 2 onions and a little celery. When chicken is cooked, take off skin and bones and cut up meat.

Take 3 pounds of round steak, chopped, some salt, pepper and 1 large onion cut in small pieces. Fry the onion and chopped meat together in sweet butter, being careful not to brown the onion. Use the meat and all the juice from this in your pie.

When this is ready, mix in 3 chopped hard-boiled eggs. Grease a deep dish with sweet butter, powder with cracker meal and spread part of the paste over sides and bottom. Then put in a layer of chopped meat, then a layer of chicken, and repeat alternately until the dish is full. Cover pie with the rest of the paste and paint with the yolk of an egg. Put in moderately hot oven to bake about a half hour. Serve with the chicken soup in cups.

This serves from ten to twelve.

[illegible] thick slice of fresh salmon, weighing about two pounds. If possible, use Gaspé Bay Salmon, or a deep-colored salmon.

Butter a glass baking dish about three inches deep and not too large. Put 3 good slices of Bermuda onion around the edge of dish, then 3 slices of lemon from which you have removed the pits. Lay the fish, which has been washed in cold water, in the center of the dish. Add 2 or 3 cloves and a small bay leaf. Then put in enough cold sweet milk until it is level with the fish. Salt and pepper and place the dish in a moderate oven for twenty-five to thirty minutes, or until the salmon is perfectly cooked. Now beat the yolks of three eggs in a double-boiler, and add slowly, stirring all the while over a low fire, about ⅓ of a pound of sweet butter. Then drain the milk from the salmon and add it very gradually to the egg and butter, stirring with a wire whisk. Salt and pepper to taste, and add a little dash of Cayenne. Don't let the water in the double-boiler boil. When smooth and well mixed, pour the sauce over the fish and put back in oven for a second or two. Remove and garnish around the edge with crisp watercress. Serve at once. This amount will serve four.

[illegible]AY'S CURRIED SHRIMPS. Use 1 pound of shrimps, skinned, cleaned, put into boiling salted water and boiled for one-half hour. Take 2 tablespoons of butter, melt, and add 2 teaspoons of curry powder. Combine this with 2 tablespoons of flour. Bind and add the water in which the shrimps were cooked. This should make about a pint of sauce. Add the shrimps, and keep in a double-boiler until ready to serve. Garnish with toast points and serve on boiled rice, with chutney.

Hail to little Daffodils

CONTINUED FROM PAGE 60

[illegible]ower with its ears (or its segments) [illegible]rned sharply back and its very [illegible]ng, narrow, straight tube. A little [illegible]oral joke it seems when first be[illegible]ld. It grows only three or four inches [illegible]gh and is of a texture so durable that [illegible] lasts through fair weather and foul [illegible]r many weeks. It is happiest in a [illegible]mpish, sandy, peaty soil, and in such [illegible] location increases freely. There are [illegible]umerous hybrids of Cyclamineus on [illegible]e market. Much lauded has been Feb[illegible]uary Gold. Those who have its tiny [illegible]rogenitor in mind will be disappointed [illegible]n February Gold. It grows thirteen [illegible]nches tall, bears a large flower on a [illegible]tout stem, and the segments reflex [illegible]nly as the flower ages. But it inherits [illegible]rtain fine qualities. It flowers very [illegible]arly, is a rich color with almost a [illegible]arnished look, has the same durable [illegible]exture as Cyclamineus and increases [illegible]well. We are delighted with its gold [illegible]n the early days of the Spring. Other [illegible]Cyclamineus hybrids are Flycap, March [illegible]Sunshine, Golden Cycle, Golden Ar[illegible]row, Orange Glory, Pepys and Beryl. [illegible]All are considerably larger than Cy[illegible]clamineus proper but are well worth [illegible]growing for their earliness and their [illegible]very fine colors. Beryl (*poeticus cyclamineus*) is especially lovely and has received an award of merit as a rock garden variety.

Next in point of earliness is that shy and exquisite beauty *N. moschatus of Haworth*. It has grown in my garden for many years and is one of my most cherished possessions. It comes originally, as do so many of the small Daffodils, from the mountains of Spain. It grows about six inches high, has a solitary flower, nodding, very pale, the trumpet long and delicately fluted, and the perianth segments, almost as long as the trumpet, seem to flutter forward over it like protecting wings, in a manner that is grace itself. To see it is to love it with no ordinary ardor. *N. cernuus*, the Silver Swan's-neck Daffodil, is of something the same habit and pallor, and N. William Goldring belongs to the same group but has a somewhat stronger constitution. All these pale Daffodils in our heat-ridden climate are grateful for some shade and a leaf-moldy, not too dry, soil.

The various and variable members of the Triandrus group will be wanted in all gardens. These are exquisite flowers, generally borne several on a stem, some pure white, others pale sulphur and in the case of the natural hybrid Queen of Spain, deep butter yellow. What we know as the type, *N. triandrus albus*, the Angel's Tears of gardens, droops several white flowers from its arching stem, the cup gently rounded, the segments gracefully reflexing. The flower known as *N. t. concolor* is smaller and slenderer and softly yellow. Pulchellus has a pale crown and a yellow perianth, and the exquisite Calathinus, found only on the Isle of Glenan off Brittany, has usually two exquisitely modeled flowers, rather large and of a soft pale lemon tint. All these sweet flowers of the spring thrive in partial shade in soil compounded of peat and leaf-mold and sharp grit. They are all fragrant. Of the numerous Triandrus hybrids, all of which are full of charm, one will want, among others, Venetia, Dawn, Silver Chimes, Snow Bird, Viscountess Northcliff, Agnes Harvey, Moonshine, and J. T. Bennett-Poë. There is not space to describe these individually, but note them down and seek them out. You cannot but be enchanted by them.

Among the quaintest of all the little Daffodils are the Hoop-petticoats,

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Tulip treasures

(CONTINUED FROM PAGE 87)

[illegible] Tulip, richly fragrant, with greenish yellow, [illegible] and burnished red on the outsides of the buds which open two weeks later than *sylvestris*, has proved a long tenure guest. It lives on a hot slope in the rock garden.

EARLY FLOWERING

T. kaufmanniana is the most frequently grown of the wild species and perhaps the most satisfactory of them, [illegible] It is a variable species and if a mixed lot is purchased many lovely surprises will transpire. Some of the flowers will be frosted white with Primrose hearts, [illegible] ments, still others will be primrose [illegible] The leaves are broad and glaucous, the [illegible] large and opening wide.

Flowering even earlier is the quaint sprite known as *T. biflora*, a small [illegible] It will be noticed that the bulbs of the first two have the wool-lined tunics that warn us to give them an especially warm and well drained position. *T. chrysantha* has primrose-colored flowers with a stripe of pure cherry down the backs of the outer segments—a [illegible] frosted white with the same cherry-colored marking, and the little Lady Tulip is too well-known to require description. We call it the Radish Tulip because the red-and-white striped buds look just like Radishes dressed for the table. All these are lovely for the rock garden and the last named is tall enough to make a show amidst Violas and Forget-me-nots in some narrow, sunny border.

T. linifolia is the most brilliant small thing possible to imagine and a good doer besides. Its scarlet color has depth and richness and the well-shaped cups are carried only a few inches above its narrow leaves. *T. batalini* is thought to be a mere color form of the foregoing, but it is distinct in its delicate Primrose color. *T. maximowiczi* (mark its wool-lined tunic) belongs with these and has scarlet flowers with a black basal blotch. All are fine for the rock garden as none grows taller than five inches and they like the same conditions. Placed with them may be the little blood-red *T. wilsoniana* from the Trans-Caspian region, a comparatively newcomer and seemingly a good doer.

One of the greatest beauties of the race is *T. dasystemon*. The finest colony of these I ever saw was in Mrs. Wheeler Peckham's garden where it grew at the edge of an ordinary well-drained border and even seeded there. Mine do well in the rock garden but not as well as this fine group in Mrs. Peckham's garden. The leaves of this variety make a little rosette on the ground and quite early in the Spring the flowers appear, large, almost stemless, opening into lovely yellow and white stars on sunny days. They are indescribably gay and worth any amount of trouble to make them happy.

There are numerous other desirable small species to be noted before we come to the great scarlets that belong only in spacious rock gardens or in the borders. There is *T. hageri*, a little brownish-copper flower with a neat cup that comes from the Balkans and with me is not a stayer; there is *T. kolpakowskiana*, a quite delicious one that makes a small rosette of channelled leaves on the ground, out of which arises the slender stem usually bearing two flowers, greenish or sometimes reddish in the bud and nodding but later raising itself and opening star-like to show its pure yellow interior. *T. persica* is one of the most satisfactory, a little flower, burnished brown in the bud and bright yellow when opened wide by a hot sun. It commonly bears several flowers on a stem and its fragrance and its very late flowering give it especial value.

YELLOW, GREEN, WHITE

T. polychroma is a charming yellow and white species that must be carefully placed because of its woolly tunic, and *T. primulina* is also desirable. It is greenish in the bud but opens to a creamy white after the morning sun has worked upon it for a few hours. It bears a single flower on a slender stem about six inches high. *T. pulchella* is a neat little fellow that comes in various charming colors and combinations—white with a yellow center, or a deep blue base, rose with a yellow base, lilac with a blue base, and so on. It is amusing to buy them mixed, for all are pretty.

Those who cannot abide red (and there are many, alas!) of course will not want the big red Tulips which do make a flashing show either used in a mass in the border or as a focal point on some rock garden height. Some of them I would not for anything do without. *T. eichleri* is handsome, with broad fine leaves and big scarlet cups with a black and yellow base. *T. fosteriana*, the largest and most brilliant of all, hoists its great goblets on stems about fourteen inches high. The segments are rounded and it opens widely under the sun. Catalogs offer numerous forms and all that I have tried are fine; the one known as Defiance is especially arresting. *T. greigi* was mentioned earlier; it is a superb square-shouldered flower of richest hue with a black blotch at the base, set off by gray, purple-mottled foliage. There are white and yellow *greigis* but I have not seen them.

T. ingens is a recently introduced species and said to be difficult. So far it has survived on a height in the rock garden and it is remarkably beautiful with its buff outer segments and gay scarlet interior. I like it as well as any of the reds save *praestans*, an old love. It has no yellow band about the black basal blotch, which to me is an advantage.

FROM TURKESTAN

T. kuschkensis, from Russian Turkestan, has proved a very bad doer with me, but its woolly bulb prepared me for this unsatisfactory behavior. It is handsome, however, and its blood-red color is toned down by a purple basal blotch. *T. mitcheliana* is a Persian Tulip of fine form that seems to be settling down here happily. I especially like its shape and the fact that its size is moderate. *T. oculus-solis* blooms early but will have none of my hospitality. It comes from the south of France and bears deep glowing cups of richest red marked at the base with yellow and black. It has never made with me more than a one-year stand, and I don't especially miss it. *T. praecox* is also of the South but if given a warm exposure and strict drainage manages to settle down for a number of years. It is worth a little trouble to see its glowing blossoms with their blotches of rich purple color at the base. *T. praestans* is my favorite scarlet Tulip. The quality of the color is high and thin and seems to blend and not fight with its neighbors. There are several forms in cultivation but all that I have seen have the pale leafage of the type and bear more than one blossom on a stem. The form known as Tubergen's is dwarfer than the ordinary kind and flowers earlier, and that known as Zwanenburg is the most floriferous, the flashing blooms making a truly striking display when they open widely in the sun.

Last of all the Tulips to bloom is *T. sprengeri*. It comes from Armenia and bears a neat flower of medium size with comparatively narrow and pointed petals on a stem about eight inches high. The bud is buff in color but the inner segments are a bright sharp red. It flowers with me in early June after all other Tulips have gone. Thus beginning with Biflora and Kaufmanniana in late March and ending with Sprengeri in early June we have nearly nine weeks in which to enjoy these most interesting flowers.



Does your skin
FEEL HARSH
after a bath?

. . . I had to go [illegible]
. . . the water [illegible]
. . . my washable clothes [illegible]
. . . do glasses [illegible]

There are many other symptoms that indicate a water supply not ideally suited to household use. But no matter what your natural water supply may be, it can be conditioned . . . freed of hardness, dirt, taste or odor.

Permutit, world [illegible] water conditioning equipment [illegible] installations in the home to remove these troubles, so that you can enjoy really soft, clean water for years to come. Water conditioning is not expensive . . . pays for itself in the many savings it effects. Write for the free booklet "The Magic of Water" [illegible]

Permutit
Water Conditioning
EQUIPMENT
Made by THE PERMUTIT COMPANY
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Room No. [illegible]
[illegible]



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Kidney desk	39.95
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Ten-piece mahogany dining room	289.00
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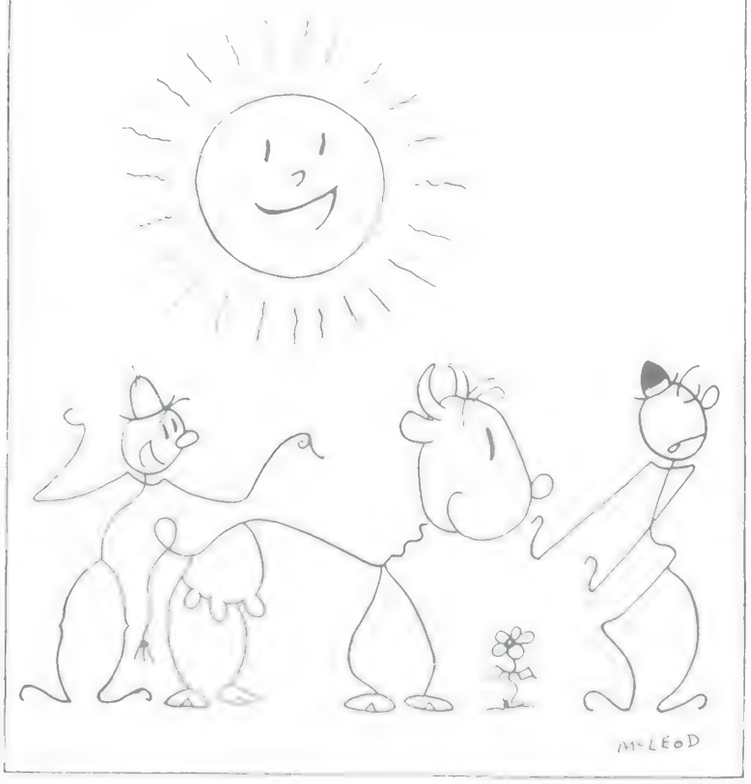


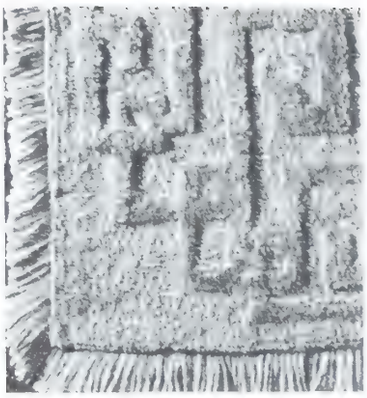
sell only for cash. Resulting economies including efficiency and volume save, we estimate, 6%. We endeavor to have the prices of our merchandise reflect this saving, subject to limitations over which we have no control.

Trends and new ide



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NOT WHEN I CAN BUY DOLE HAWAIIAN
PINEAPPLE JUICE SO INEXPENSIVELY.





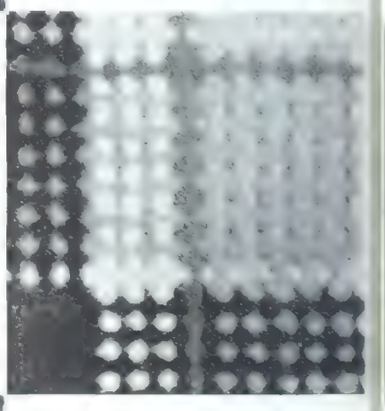
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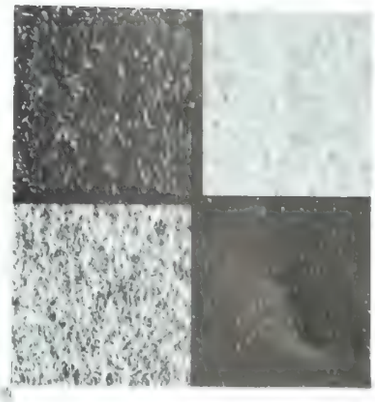


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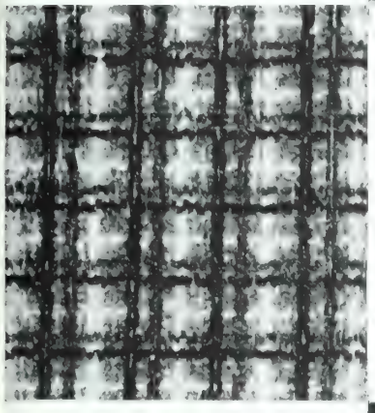


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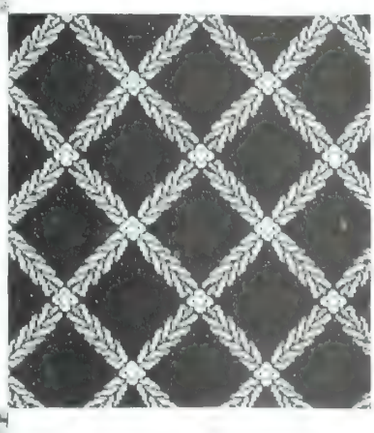
n floor coverings



HIGH in style and moderate in price, the new Amhaco Broadloft comes in twelve colors, of which burgundy, rust, green and white are most attractive. While the wooly surface seems to suggest its use in rooms in the modern manner, it would be an equally effective field for a collection of old hooked rugs in a scheme using traditional American furniture. Clinton Co



"PLYMOUTH Cloth", produced by the Hightstown Rug Co. is made in beige and tones of brown—quaint in feeling, an excellent background for the highly favored maple furniture combined with bright chintz. The small scale pattern and restrained color have a translucency and refinement suggestive of the quality found in charming old New England interiors



A BEAUTIFULLY executed Amerstan wool Wilton rug, made by Mohawk Carpet Mills, flaunts a platinum gray lattice design with notes of red on a black ground. A modern point of view has controlled the design which seems distantly related to the Directoire period. Its color and chaste pattern would undoubtedly give the proper weight to a scheme in light tones



AGAIN beige and brown—this time a bold plume motif on a dark field. One sees it in a room with white walls and black and gold Regency furniture. The pattern has a refreshing gaiety bound to relieve the severity of classic lines. Here are dignity and informality combined to contribute a distinguished floor covering. The Bigelow-Sanford Carpet Co., Inc.



HERE is the idea de luxe. Specially designed, hand tufted and sculptured. These rugs are made in any pattern to the specifications of the architect or decorator so that each creation is a chef d'œuvre, executed for its own particular setting. That shown is a shell design developed in off-white, pale gray, beige and fawn. Designed and executed by V'Soske Shops

CONTINUED ON PAGE 88



FOR SMALL HOMES

Now every home can enjoy Automatic Heat—AND HOT WATER

THIS new, small Arco-Petro Junior Automatic Oil Furnace, built by the originators of automatic oil heat, can be installed in any home today for no more than a new boiler or automatic oil burner cost yesterday. Yet nothing has been sacrificed on the altar of "low price". An Arco-Petro Junior will reduce by ⅓ to ½ (or more) the largest expense in the maintenance of the home.

It will provide unlimited domestic hot water for kitchen and bath at an insignificant cost. It is completely automatic—Summer and Winter. In fact, with an Arco-Petro Junior in your home, you will pay less attention to heat and hot water than you do to your electric lights. You merely set the thermostat at any desired temperature—then forget it.

Will Pay For Itself

The Federal Government's liberal F. H. A. terms make it possible for any responsible home owner to install an Arco-Petro Junior. No down payment is required—there is no red tape—up to 3 years to pay. These terms embrace the complete installation; there are no extras.

Owners, following 6 years experience with Arco-Petro, report savings of ⅓ to ½ over older methods of heating. Installed on the F. H. A. Plan, the new Arco-Petro Junior will pay for itself out of savings in nine homes out of ten. Inquire for details.

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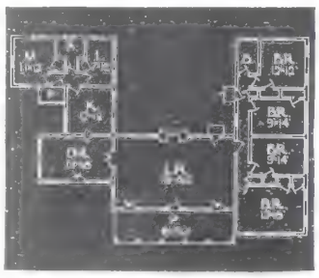
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NO MATTER where you want a house – in Shanghai or Chicago—*Hodgson will deliver it!* And your cost will be exactly what you planned—no extras, no delays, none of the usual building bothers! The average time to have a Hodgson House prefabricated—delivered—and erected by local labor (under a Hodgson foreman, if you desire) *is about three weeks!*

Hodgson has been prefabricating houses for more than forty years! You may make a selection from our portfolio that shows all sizes and types (many in the New England tradition). Or our architectural staff will co-operate in developing a design that fits your own peculiar requirements.

Perfectly planned to meet your present needs, a Hodgson House will stand, sturdy and livable, for generations—easily enlarged and renovated to meet changing conditions. See the indoor Hodgson displays at New York or Boston—or visit our factory and outdoor display at Dover, Mass. Or write *at once* for Catalog BH-9, *and prices which are subject to change without notice.* Catalog also shows camp houses, summer cottages, greenhouses, kennels, etc.

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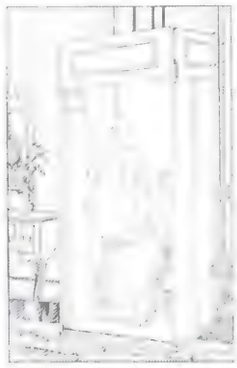
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FOR INVALIDS AND OLDER FOLKS
—the Open Door to a New Life!



SHEPARD Home LIFT

The automatic electric home elevator—a priceless boon to all who lack health or strength to climb stairs. Touch a button—you are upstairs or down as easily as *wishing* you were there. Built by the makers of the finest office and hotel elevators. Operates from light socket. Modest in price; absolutely foolproof. Easily installed in old or new homes. Beautifully finished. Write today for booklet and full details.

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Trends and new ideas



"BANANA PALM"—this dramatic Katzenbach & Warren design shows the new trend towards larger patterns, the use of strong, rich color in contrast to white, and the employment of two colors only. The big stylized banana leaves are in off-whites on a deep blue, scarlet or vivid green ground. This pattern also comes with green leaves on white or gray on silver



"HOLLAND CRY," the name given this modern hunt pattern inspired by an old French wall paper, again features two colors. Particularly smart in fresh green on antique white. Other combinations are sepia on cream, red-red, tan and black on cream. Perfect for country rooms and gay in the city when you want an informal contrast. Look From Richard E. Thibaut





THE background of this gay pattern called "Conifer" is a delectable dusty pink, one of the smartest of the new fall decorating colors. The symmetrical design of prim cones on beds of leaves is in plum, chartreuse and white. Also available in grays on white, and in blue, yellow and white on cocoa. It comes from Richard E. Thibaut; Scott Wilson was the designer

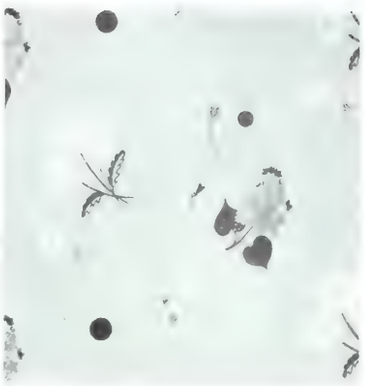
HELEN DRAPER takes sheaves of wheat, ties them with a crisp bow, mixes in a scattering of oriental grasses and produces a fresh, modern air. Result: an enchanting paper equally smart for a modern or traditional scheme. It comes in white on a heavenly blue ground, in white and blue on cocoa, and in a number of other unusual combinations. A new Imperial design





THIS Strahan design of big hydrangea blossoms is another instance of more spacious effects in wall paper patterns. Flowers are in deep pinks on a ground the color of rich cream, with leaves in soft greens. It also comes in subtle hydrangea blues on white. Ask your decorator for these papers, or write House & Garden for addresses of the shops selling them

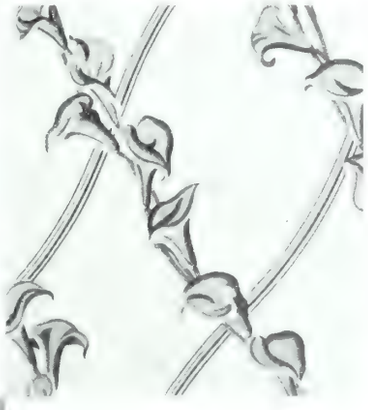
wall paper designs



THIS charming French wall paper from Margaret Owen is unusual in both color and design. Again we find two tones predominating. "Daisies and Lilacs", in soft pinks, white and magenta are scattered over a dusty pink ground. Or you may have the same design with a chalky blue background and the pattern printed in white and blue with yellow-green leaves



"SCROLLS AND KEYS" restrained in its cool, Classic feeling, is well suited for a hall, dining room or breakfast room with Regency or Restoration furniture. Here the off-white motifs appear upon a gray ground. It can be had also in a light green combination, and in periwinkle blue. It is made by the Imperial Wallpaper Company and was designed by Robert Locher



GEOMETRIC lines are cleverly combined with strands of lilies to form a lattice in a decorative paper by Birge. This pattern, called "Easter Lily", comes with a deep cream background, the design carried out in tints of green and red, as well as in a number of other gay combinations. Note: The flowing lines and open spaces in this paper make a room seem larger



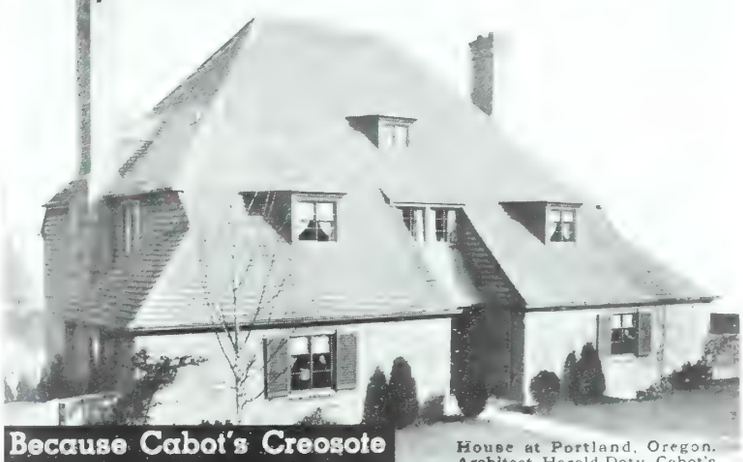
HERE is plenty of inspiration for a dramatic color scheme—Classic design wall paper in white and black on a copper colored ground. Use this in a dining room and put white curtains with it, white rugs, stripped pine furniture and black accessories. It can be ordered in any color from Edna B. Day. The new trends in decorative fabrics appear on pages 92 and 93



STRAHAN does another spacious design—this time—peonies, big, bold, beautifully drawn. The flowers, connected by long stems, form a pattern of vertical lines that carries the eye upward so that this pattern is excellent if you want your room to appear higher. Colors are deep pinks and greens on cream colored ground. Also in several other attractive combinations

CONTINUED ON PAGE 92

A BARGAIN IN Beauty



House at Portland, Oregon. Architect, Harold Doty. Cabot's Stain on roof and clapboards. Cabot's Gloss Collopakes on trim.

Because Cabot's Creosote Stains Double the Life of Wood

FOR lovely, texture-revealing colors, use Cabot's Creosote Shingle and Wood Stains on your house. The first cost is low, but, even more important, these stains will actually pay for themselves because of their remarkable preservative qualities. They contain more than 60% pure creosote, as compared with the mere "trace" which gives the distinctive odor but *not* the preservative quality, to many so-called "creosote stains".

Follow the example of the country's leading architects and specify Cabot's Creosote Shingle and Wood Stains when you buy. Then you will be sure of getting full strength creosote — the best wood preservative known. For color card and full information, just sign and mail coupon below.



Beautiful effect of Cabot's Creosote Stain in dark color on roof of white house. Architect, Penrose V. Stout, Bronxville, N. Y.



Clapboards preserved and beautified with Cabot's Creosote Shingle and Wood Stain. Architect, Royal Barry Wills, Boston.



Cabot's Creosote Stain for added beauty and longer life of Shevlin Pine Log Siding. Architects, Magney & Tusler, Inc., Minneapolis.

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THE GARDEN MART

BULBS

DAFFODILS [illegible]

ASSORTED NARCISSUS THE [illegible]

BULBS [illegible]—VICKS SNOWDROPS [illegible]

STERNBERGIA LUTEA [illegible]

TULIPS, HYACINTHS, NARCISSI & CROCUSES. [illegible]

DAFFODILS [illegible]

DAFFODILS [illegible]

JONQUIL BULBS [illegible]

COLCHICUM [illegible]

BULB CATALOG [illegible]

TULIPS [illegible]

CACTUS

CACTUS, AGAVES, EUPHORBIAS. 50 plants, [illegible]

DELPHINIUMS

HOODACRES DELPHINIUMS [illegible]

FLOWERING SHRUBS

A WINTER GARDEN OF FLOWERING SHRUBS. [illegible]

FLOWERING TREES

JAPANESE ROSEFLOWERING CHERRIES. Flow- [illegible]

RARE WISTARIA [illegible]

ESPALIER TRAINED DWARF FRUIT TREES. [illegible]

IRIS

WILLIAMSON COLLECTION: Dolly Madison, [illegible]

SPECIAL $1.00 IRIS COLL. Labelled [illegible]

20 LOVELY IRISES. Dwarf [illegible]

GOOD STOCK VS. POOR

The phrase "nursery grown", as applied to shrubs and trees, may mean much or it may mean next to nothing. There is all the difference in the world between the stock that comes from first-class growers and that which you are likely to receive if you are so unwise as to order from one of those fly-by-night, careless concerns which have no interest beyond making a sale and then skipping out of the picture. The products of a reliable nursery are well formed, healthy, properly rooted, true to name and correctly dug, packed and shipped. They reach their destination in good condition and, if planted right and cared for as they should be, will increase constantly in beauty and all-around satisfaction. From every angle, stock like this is worth its price—which is something that cannot be said for the cut-rate, carelessly grown shrub or tree that the plant peddler and irresponsible nursery try to sell you.

DAFFODIL TIME

Of the Fall-planted bulbs, Daffodils and the little fellows like Grape Hyacinths, Scillas and Snowdrops can be set out with special advantage during September. Such early planting gives them time to establish their roots properly before cold weather, though it must not be thought that October is too late for such a result to be attained.

All of these bulbs like a moderately rich soil of good texture, well drained and free of stones, tree roots and other obstacles to normal growth. They are hardy and persistent, but this doesn't mean that they'll take any rough-and-ready conditions and like them.

A great number of new and particularly fine named varieties of Daffodils are now available in this country—so many that choosing among them becomes something of a problem. This much can be said, without stretching the truth: buy modern Daffodils from any reliable dealer, and they won't "let you down."

IRIS—Cont.

IRISES—750 NEWEST VARIETIES. Quality [illegible]

LAWN SEED

PURE KY. BLUE GRASS LAWN SEED. This [illegible] at these low autumn prices: 10 lbs. $2.50, 50 lbs. $11.00, 100 lbs. $20.00 express col. Our experi- [illegible]

NATIVE PLANTS

CALIFORNIA NATIVE BULBS: Dog-tooth Violets, Mariposa Tulips & many others. Send for list [illegible]

ORCHIDS

ORCHID PLANTS [illegible]

ORIENTAL POPPIES

GORGEOUS LARGE ORIENTAL POPPIES. Two [illegible] and Lactiflora Wild Blood, most hardy. Except [illegible] low prices. Get your Lactiflora List. A Nursery [illegible] Waterproofed $1.00. Address $1.00 Lee [illegible] 7 [illegible] lbs. $7.50. Our book, profusely colorful new Dr. Neeley Hybrids, introduced exclusively by us, varieties which have taken a lifetime to develop and probably are the finest Oriental Poppies of American origin. Price list of about 100 varieties free, also our publication, "Along the Garden Path." [illegible]

PEAT MOSS

SHUTE'S SPECIAL PEAT MOSS $2.50 bale. Bone Meal, Cow, Sheep Manure $2.50 100 lbs. [illegible]

PEONIES

OUR NEW PEONY PRICE LIST [illegible]

PEONY ARISTOCRATS for your yards and gardens. [illegible]

PEONIES [illegible]

TREE Peonies. 31 fine named varieties, blooming [illegible]

PEONIES [illegible]

PEYTON'S PEERLESS PEONIES. All the best. [illegible]

PERENNIALS

HARDY PLANT SEEDLINGS. Twelve each: Pyrethrum [illegible]

COLOR [illegible]

DOUBLE PRIMROSE white or lavender. 35c. [illegible]

REPAIRS

EXPERT REPAIRS on garden lead statues [illegible]

ROCK GARDEN PLANTS

OUR ROCK GARDEN CATALOGUE offers 600 varieties of Alpines, many never offered before in [illegible]

DELPHINIUM LUTEUM. Rare, large flowered [illegible]

ALPINES from Pike's Peak [illegible]

ROSES

STAR ROSES—GUARANTEED TO BLOOM. Top [illegible]

SEEDS

SPECIALIST in Rock garden seeds in small 5c [illegible]

SUPPLIES

TAN BARK—HARDWOOD CHIPS. Beautify those [illegible]

TOOLS

GARDEN TOOLS [illegible]

Little Daffodils

(CONTINUED FROM PAGE 88)

trumpet flares like an old-fashioned hoopskirt and the perianth is reduced to a few narrow strips that stream out behind. In color the different kinds vary from white through cream to full yellow; the height varies from four to six inches. I have found the Hoop-petticoats easy to grow and ready of increase in sandy, peaty soil, devoid of manure, but they must be taken up now and again and replanted for they soon become overcrowded. They are found on both sides of the Pyrenees, in Spain and France and Portugal, and across the sea in Morocco and Algeria. The pure white African species, *N. b. monophyllus,* is not hardy with me but would doubtless survive in Virginia and southwards. *N. b. conspicuous* is bright yellow and *N. b. citrinus* pale yellow or cream—a lovely thing, liking, I think, a somewhat damper situation than the others, or more shade.

And then there are the Jonquils, sweet and glowing. None will wish to forego these. The word Jonquil, according to authority, is derived from *juncus,* a Rush, and the leaves are narrow or cylindrical and bright green. Jonquils are old, old garden friends since Clusius named and described them in 1576. They are distinguished not only by their characteristic rush-like foliage but by their shallow, glaring cups and their warm, rich scent, and the flowers are borne in clusters, some double, some single. As a group the various members are delightful in the garden, both for cutting and for garden and rock garden decoration, loving sheltered positions, perhaps a little shade in very hot climates, good nourishing and not too dry soil.

I hate to hurry with Jonquils, they are so beguiling, but my space is emulating the sands of time and running out rapidly. So let me be brief, emphatic and oh, I do hope, eloquent! No one should miss the Jonquils.

Don't fail to acquire that sprite among them, *N. juncifolius,* a wee thing a few inches high with a small flat blossom no bigger (not as big) than a dime and plant it in your rock garden in well-drained gritty soil in a sunny place. It will bloom towards the end of April and fill you with astonishment at its tiny bright person and its rich perfume.

Then there is *N. jonquilla,* the single sweet Jonquil and its double form, with clusters of rich yellow spice-scented flowers borne towards May. And Odorus campernelle, native of France, and Odorus rugulosus, taller than Jonquilla, cluster-flowered, sweet and bright, and easy. And the Silver Jonquil, *N. tenuior,* pale and slender and about nine inches high, with several flowers on the stem. And the latest flowered of the race, *N. gracilis,* flowering well on into May, and of a warm yellow color, three to five flowered, and increasing splendidly where happy. Such wealth! A lovely Jonquilla hybrid is Buttercup and there are others, all worth growing, but taller and larger than those of which we have been speaking, some with solitary flowers, some two to three flowered—Aurelia, Fairy Nymph, Golden Sceptre, Orange Queen, Sweet Nancy, Lady Hillingdon, Tullus Hostilius.

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PAEONIA MLOKOSEWITSCHI, the only truly yellow herbaceous peony and one of the most beautiful. Two weeks earlier than the Chinese peonies. $5.

List on request

A. P. SAUNDERS, Clinton, New York

What does your garden LACK?

• No true gardener is *ever* satisfied! He follows regularly the Garden Mart to find new specialties, new rainbows, new varieties. Good gardens begin with the orders that go for the very best stock.

Essential Peonies

[CONTINUED FROM PAGE 85]

they are not. Generally speaking, there is not one that is not astonishing.

Now at last we come to the Chinese herbaceous Peonies. These arrive at the end of the list which begins with *P. tenuifolia* in my latitude about May 10. Here the first Chinese Peonies will open about June 10, and the last ones will give you a bouquet on the Fourth of July. Thus you will have had nearly two months of continuous Peony bloom.

I should consider the following as representing an irreducible minimum:

A single white. The singles usually open a few days before the doubles; a single white Peony in full bloom is an object of great beauty. If you get any one of the following I shall be satisfied: *alba plena*, *grandiflora*, *alba plena*, The Bride, *White Innocence*, Le Jour.

JAPANESE WHITES AND PINKS

A white of the Japanese type. Peonies of the Japanese type are beautiful in themselves and their flowers being light, they are held up gaily by the stems. Hence the plants make a brave show in the garden even after rain, when most of the big doubles have their faces in the mud. Isani-gidui, Seiriu-somae, White Lady are all good.

A pink of the Japanese type. You will be so pleased with your Japanese white that you will blame me if I do not advise a pink also. You may get Tokio, Tamate-boku, Aureolin, or any other that you see in an exhibition or nursery, which takes your fancy.

A red of the Japanese type—Fuyajo, Mikado, or King of England. The flowers are very good for cutting and make a brilliant show in the garden; it would be folly to have white and pink Japs and no reds.

Three or more of the following semi-double or double varieties among the white or nearly white Chinese Peonies:

Le Cygne, perhaps the most perfect of all the white flowered varieties.

Kelway's Glorious, which runs it a close second.

Baroness Schroeder, a white that has every good quality—floriferousness, beauty of form, sturdiness of growth and a delightful fragrance.

Albatre, old but still one of the best; a very choice and exquisite flower.

La Rosière, a semi-double in which the white petals and the yellow stamens make a delightful combination. A well-grown plant of this variety is a sight worth seeing.

Primevère has a bright yellow center when it first opens, though the yellow petals gradually fade to white. The blooms are deliciously fragrant with a honey-like odor.

Solange, really not a white, for it is "tea" color. A very remarkable flower when well grown.

Madame Jules Dessert, a great beauty, one of the best of the newer kinds.

Three or more of the pink kinds:

Thérèse, by general consent the finest pink we have; it is, unfortunately, without fragrance; but that is its only imperfection.

Lady Alexandra Duff, a most lovely flower with a great deal of style.

Monsieur Jules Elie. I put this in because I thought someone might like to have a big Peony. I am not very fond of it, but it is much admired for both size and color and I must admit it is excellent in both respects; and still I don't care about it. There are people whose size and color are all right and whom even so you do not like. I am that way about M. Jules Elie, and I put it in the indispensable list because you will probably think it belongs there.

Eugénie Verdier, a fine old variety.

Philomèle, another of the same, in pink and yellow.

Venus, not only a fine and attractive sort, but distinguished for its fragrance and its stature.

Grandiflora, the latest of the good Peonies, and the best of the extra late ones. I make a habit of cutting a bunch of Grandiflora every Fourth of July. It is very large, of a most agreeable color, very fragrant, and comes cheerfully forward with fresh bloom when the ground is covered with the petals fallen from almost every other plant in the collection.

Walter Faxon; for exhibition, yes, because his color is unique and marvellous. But for the garden, no, for he does not show for anything there. Still, if you have ever seen a good bloom of this variety on an exhibition table you will expect to find it in this list, so I put it here with the warning that the buds should be cut when they are just opening and developed in the house. Otherwise you will get nothing of the wonderful color.

At least one of these dark reds:

Philippe Rivoire. I am no more fond of purples than you are, but here is a good one—a fine deep purple red, a late bloomer, and said to be fragrant because it has a faint smell, whereas most of the dark reds have none, or still fainter ones.

Adolphe Rousseau, early, brilliant dark mahogany red. A good old sort.

Monsieur Martin Cahuzac, another good very dark one, whose petals go black in hot sun.

Longfellow, a somewhat purplish crimson in a lighter shade; very bright and effective.

A COLLECTION

This makes a minimum of twenty-two plants, and if you get them all you will have a more beautiful and varied collection of Peonies than you can find in almost any garden that I know of. I do not, in fact, know of any garden, either in this country or anywhere else, that has all of these. (Well, yes, perhaps one; and of course my own, which makes two.)

The cost of most of these is slight. The only exception is in the case of the *lutea* hybrids, of which there is not nearly enough stock to go round, so the price stays rather high. But if you ask where they can all be had, I must reply that it would not be easy for you to find any one place where you can get them all. But many Peony growers offer some of them, and they can all be had, and in this country, if you will have a little persistence. After all, no one is born with a collection of Peonies in a basket beside him. Yet by perseverance the snail reached the ark, and so by perserverance you can, within a year or two, have all of these beautiful things settled in your garden, where they will give you unspeakable pleasure for twenty-five years, or indeed for the rest of your life.

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La Vestale, [illegible] Doz., $2.50—100, $18.00

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Croesus—[illegible] Doz., $2.00—100, $14.00

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Trends and new idea

G ➡

field, the flowers printed in off-

numerous other combinations.





B ⬅
tops in Fall decorating colors. Here it appears in a stun-

a design of climbing fern leaves in various shades of green. You can see this practical material used for curtains in the informal Georgian living room scheme shown in color on page 29. It is a Goodall-Sanford printed mohair

H ➡
material which shows two

ries—the use of big design and the return of silk. This satin damask, with its huge stylized flower in bright blue on white, was used for curtains in the bedroom scheme sketched in color on page 27. It may also be had in the new bright greens.





S ⬅
are found in this decorative new

and wool. The background is a subtle dusty peach color, with its pattern developed in white. From Seeley Scalamandre Co. Ask your decorator for the attractive new curtain and upholstery fabrics illustrated on this and on the opposite page

T ➡
the curtains in the game room

page 30. The pattern in yellow,

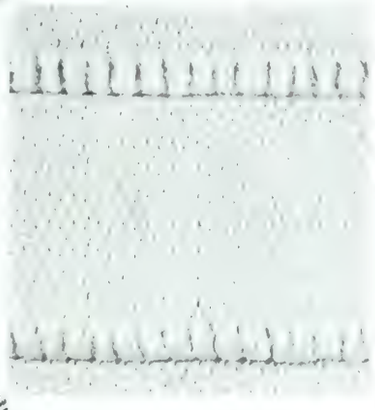
just the right note in an informal room of this kind. Gray backgrounds in chintzes are smart and newer than white. this



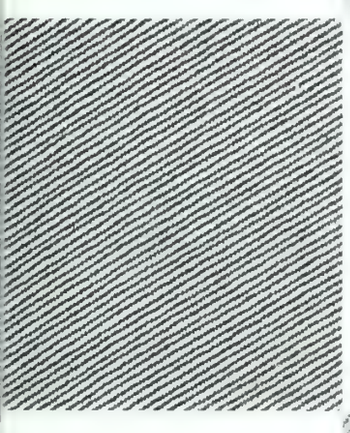
decorative fabrics



"GREEN EVERY" is the happy name of this new stylized chintz from Johnson & Faulkner. The design of two over-scaled flowers in an array of brilliant and soft colors appears on a medium green ground. It is also available with both white and gray background. An excellent pattern for curtains in 18th Century decorative schemes now so much in vogue.



MODERN designs and big pronounced textures are as smart as ever. For contemporary schemes, nothing could be more effective than "Jigmoss" this durable new cotton weave which displays a rough textured surface broken by rope-like lines running through it horizontally. It comes from Edward Maag and may be had in white or dyed any desired color.



EXCELLENT for slip covers is "Burbury Cotton" the decorative material shown at the left, with a pattern of fine diagonal lines on a cream white background. It is Sanforized which means you'll never have to worry about shrinking. This practical and durable fabric comes from Lehman Cotton Co. and may be had in a wide variety of very pretty colors.



TEXTURE is again a prominent feature of the fabric illustrated at the right, a new mohair and cotton combination that is excellent for modern schemes. This decorative diamond design comes in the very suitable buff color, as well as in such smart tones as burgundy, green, rust, blue or brown. It is a Canterbury fabric and comes from Marshall Field & Company.



SIX smart trimmings. Top: White looped rayon fringe; Consolidated Trimming Co. Brown and white silk loops, blocked heading; Edward Maag; white knotted raw silk fringe; white and brown raw silk fringe; Seeley Scalmandre; ribbon band, with contrasting design; chartreuse and white taffeta ribbon, and taffeta ribbon, pattern in contrasting colors. Edward Maag.

CONTINUED ON PAGE 94

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EXTRA! EXTRA! Here's News!



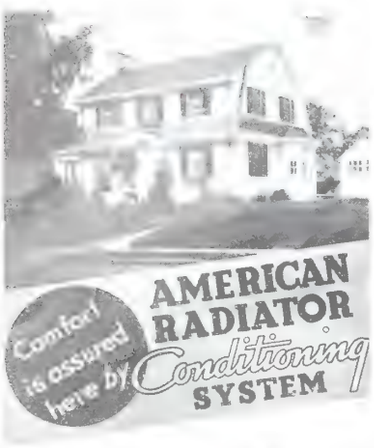
[illegible] WEED-KILLER for LAWNS [illegible] to be watered in again at least three times [illegible] and that it KILLS YOU BE WATERED IN AT ALL unless the weather is very dry. This makes it even more destructive to weeds. Every [illegible] Dandelion Plantain and [illegible] broadleaved weeds.

The success of this new WEED-KILLER for lawns has been phenomenal. Only those who have not tried it doubt its efficacy. May we not send you a trial sample? A full can (300 sq. ft.) postpaid for $1.00 or [illegible] Postage Paid for [illegible] special prices on large quantities. Easy to use. Simple, clear directions with each package.

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Trends in glass curtains



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Address
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LOOK for plenty of pattern in the new glass curtains and many textury effects. At the right is a new sheer patterned Swiss in white, very crisp and cool looking. It comes from F. Scharnacher & Co. and was suggested for the curtains in the brown, white and blue bedroom scheme illustrated in color on page 28. Smart with Georgian, French or Classic schemes

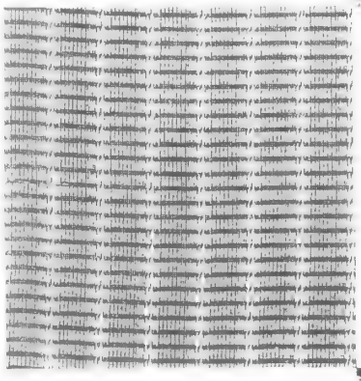




HERE is a beautiful Classic Greek key design — just enough pattern to give interest and importance to your glass curtains. The fabric is a new Celanese Ninon Façonné in a soft deep ivory tone, the border appearing on both edges of the curtains. Ideal for Classic schemes and used for the glass curtains in the dining room illustrated in color on page 31

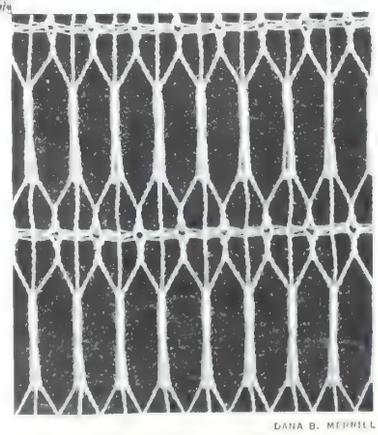
BIG, open weaves and pronounced texture are found in the newest nets. Here are the latest glass curtains from the Scranton Lace Company—a modern pattern formed by openwork bars—smart, sophisticated, very usable. This pattern would be excellent combined with tailored over hangings made of one of the new rough textured cottons or mohairs in a modern scheme





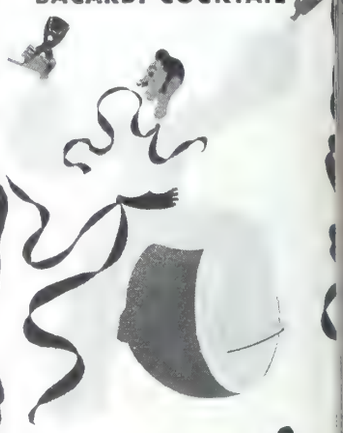
AT the left is a decorative new glass curtain made of glistening rayon gauze patterned with a narrow vertical rib effect that gives character and interest to the fabric without detracting from its smart simplicity. It is écru in color, sheer and shimmering. Use it in Classic schemes or with Georgian chintz. It is Crown Rayon gauze and comes from the Pacific Mills

"SHEERCORD" is the name of the newest Quaker Lace [illegible] and a good name it is as this decorative fabric, with its big, openmesh weave, is very fine and lacy in effect. A new feature also is the fact that it comes in dead white as well as in the conventional écru shades. Write House & Garden for the names of shops selling these decorative glass curtain fabrics



DANA B. MERRILL

SI, SI, SEÑOR, THIS IS THE WAY TO MIX THAT BACARDI COCKTAIL



The juice of ½ green lime
(When out of limes, lemon may be used successfully)
½ teaspoonful, granulated sugar
1 jigger Bacardi
Shake well with cracked ice, serve and expect thanks, applause.



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A Schenley IMPORT
ABL-49
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HOUSE & GARDEN

A Condé Nast Publication

October, 1935



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Altman announces

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interior ingenious . . . stylize

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theme, as in the Baroque room. Each

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seventh floor



TO a bride of this season, a complete table service or a hollowware piece in one of the new Wallace Sterling designs will be delightfully appropriate. These latest creations are distinguished by their modern smartness and their unerring good taste. They are authentic expressions of the important fashion trends of this age.

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STARRING THROUGHOUT "THE HOUSE OF YEARS"

Celanese

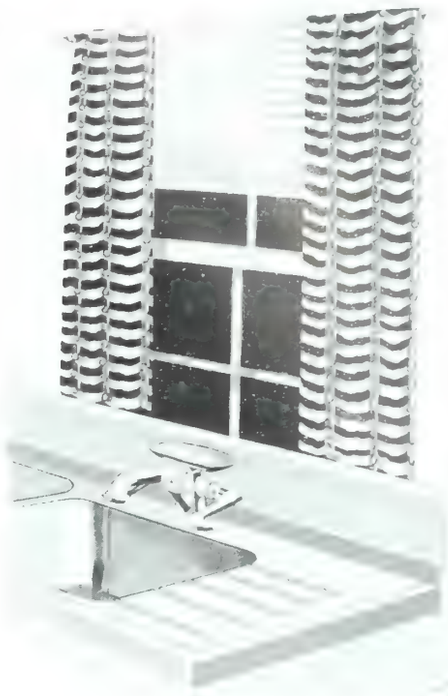
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In the drama of home decoration, many vivid roles are played by Celanese Decorative Fabrics. At living room windows, glass curtains of sheer Celanese Ninons are unobtrusively charming — softening the glare, but never barring sunlight or view. In bedroom settings, a reposeful, feminine mood is created with Celanese Taffetas or Celanese Ninon Faconnes. To kitchen and bath rooms, settings of Celanese bring an airy bright spirit. And the serviceable nature of Celanese makes it a practical choice for any room. It is pure dye, does not readily become soiled, and it dry cleans perfectly.



W. & J. SLOANE'S "HOUSE OF YEARS," on exhibition currently, the living room window group chooses for glass curtains a luxurious, new, closely woven Celanese sheer, Celanese Zephyrcel.



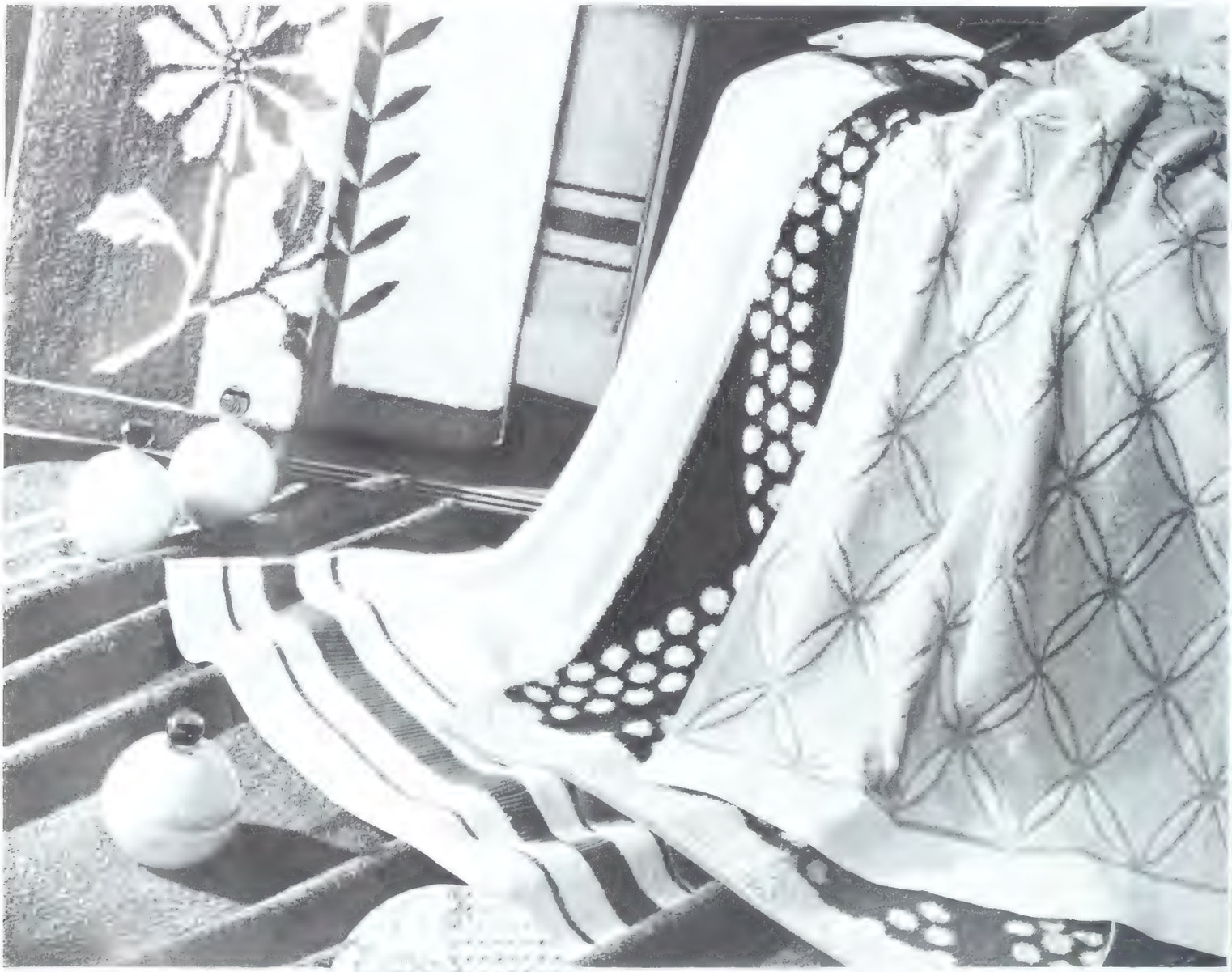
THE KITCHEN in "The House of Years" dresses its windows gaily in a red and brown printed design in dull surfaced Celanese Printed Taffeta.



IN THE DAUGHTER'S BEDROOM, Celanese Ninon Faconne, the softly lustrous, self patterned sheer, gracefully drapes a dressing table.

Copyright, 1935, by the Celanese Corporation of America

The most glorious towels you ever saw WILL COST YOU LESS IN THE END!



ABOVE *(left to right)*: POINSETTIA, SPRIG, RIVIERA, RIO, COTILLION, SINGAPORE

Circle at right shows dimension size capped off to demonstrate the Martex long underweave

Martex bath towels last so much longer than ordinary bath towels they cost you far less in the end. The long life Martex underweave holds every thirsty thread in place. Big, fluffy, soft...Martex is woven to dry quickest and last longest. The Martex line includes plain white towels, white towels with colored borders, men's linen and cotton rubdown towels, and beautiful colored towels in patterns or solid colors. Prices start at 50¢ and go up to $2.50, depending on size and color. At leading department stores and linen shops. Wellington Sears Co., 65 Worth St., New York.

Martex
BATH TOWELS

Now...
you can afford a COPPER ROOF!



35112

NO LONGER need you refrain from having a roof of this durable metal—the same metal and the same type of construction considered ideal through the centuries for roofing cathedrals, state buildings and palatial residences here and abroad. For the new Anaconda *Economy* Cottage Roofing costs no more than good quality commercial slate!

This low cost has been achieved by reducing the weight of the copper from 16 to 10 ounces per square foot. Yet there is no sacrifice in strength, rigidity and wind resistance, because sheets are narrower and seams are closer together—an improvement which also makes the new roof ideally suited architecturally to residential use. And installation expense is lower because the lighter sheets are easier to install.

Anaconda *Economy* Cottage Roofing offers an entirely new standard of economy. Instead of deteriorating, it increases in beauty with age and service; correctly installed, it should require no further attention. It is fire-safe, light in weight, and easily applied by experienced sheet metal contractors.

Such a roof is the most durable type you can obtain. Throughout the years it will add to the resale value of your home. Always it will be as fine a roof as anyone could want. If you have a roofing problem, investigate Anaconda *Economy* Cottage Roofing—now!

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
Offices and Agencies in Principal Cities

ANACONDA
Economy ANACONDA from mine to consumer
COTTAGE ROOFING

Send for free book describing this new method of roofing houses with **durable copper at new low cost.**

THE AMERICAN BRASS COMPANY
Waterbury, Connecticut

Please mail the items checked:

- ☐ Booklet on Anaconda *Economy* Cottage Roofing.
- ☐ Home-builder's booklet, "Copper, Brass and Bronze in the Home".
- ☐ Information about N. H. A. aid in financing home building and remodeling.

Name _____

Address _____

City _____ *State* _____

HG-36

LEARN TO BE *Charming*



Charm lies inherent, but often dormant, in every living soul. It is rhythm that originates when the spark of beauty is struck, and ripples outward in everything one does and says and thinks. It is the unconscious faculty of stirring an emotion in others. It is the re[illegible] powers and the becoming of one's self.

A BOOKLET
"THE SMART POINT OF VIEW"
WITHOUT COST

How much Charm have you? Just what impression do you create? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your [illegible] personal qualities by which others judge you. Your Charm Test together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without any cost or obligation. This offer is made [illegible] you will discover how effective personalized training by correspondence.

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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Through her personalized training by correspondence, Margery Wilson makes tangible for you the elusive elements of Charm and even your social ease, charming manners, finish and grace—the smart point of view.

Margery Wilson

[illegible]

To receive the Booklet and "Charm-Test" write to

MARGERY WILSON
[illegible] FIFTH AVENUE [illegible] NEW YORK







FROM A PLAZA WINDOW a gorgeous [illegible] of lake and woodland to match the charming interiors of suites at the Plaza. Life is smoothly pleasant at this world-famous hotel with its rich traditions enhanced in a modern setting. Spacious rooms beautifully appointed offer every convenience and comfort. Select your all year or winter suite at the Plaza now. Moderate rentals.

THE PERSIAN ROOM
[illegible] & his unrivalled orchestra

FIFTH AVENUE · The PLAZA New York · AT 59th STREET

HOUSE and GARDEN'S TRAVELOG

A DIRECTORY OF FINE HOTELS & RESORTS

HOT SPRINGS

October at Hot Springs is always the height of the autumn season. The sports calendar is a very full one—the twenty-third annual Fall Tennis Tournament will continue on the Casino courts throughout the first week, and will include men's and women's singles, men's and women's doubles and mixed doubles.

Next week, beginning October seventh, the twenty-third annual Fall Golf Tournament will be held. As in other years the men will play the Cascades course and the women the Homestead course.

In addition to these two features, Hot Springs will initiate another major event—the first of its kind in these parts. Cocker and Springer Spaniel Trials—and excitement among the hunting element of the colony runs high. Sanction has been received from the English Springer Spaniel Association for October fourth and fifth. David Wagstaff, President of the English Springer Spaniel Field Trial Association, and C. Fred Neilson will be the judges. It is planned to have four events—an Open All Age Stake and a Non-Winner Stake for Springers and the same two events for Cockers.

From then on we yield the field to the men who hunt with hounds. This year ushers in the fifth season of that flourishing young hunt—the Bath County—of which Mrs. Fay Ingalls is Master. At the beginning of the season there will be two drags a week, which schedule will be augmented in November by a wild fox hunt each week. This exciting program will continue throughout the winter months.

ARIZONA

Tucson

El Conquistador. [illegible]

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. [illegible]

Palm Springs

Desert Inn. [illegible]

El Mirador Hotel. [illegible]

COLORADO

Denver

Brown Palace Hotel. [illegible]

DISTRICT OF COLUMBIA

Washington

Annapolis Hotel. [illegible]

FLORIDA

Miami

The Dallas Park. [illegible]

MASSACHUSETTS

The Berkshires—Pittsfield

Hotel Wendell. Accommodates 650. Fireproof [illegible]

Northampton

Hotel Northampton [illegible]

MISSISSIPPI

Pass Christian

Inn By The Sea. [illegible]

NEW JERSEY

Atlantic City



Premier Health and Pleasure Resort

For autumn and all seasons. Ideal Gulf Stream climate inspiring weather; perfect facilities for rest and play. Seven miles of fascinating Boardwalk. Ocean piers. Smart shops. Theatres. Exhibits. World's finest hotels. Golf, tennis, riding, roller chairing, and all sports. For illustrated folder, write Atlantic City Press Commission.

NEW YORK

Albany

De Witt Clinton. A Knott Hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Comes will make you happy.

Briarcliff Manor

The Briarcliff Lodge. [illegible]

Long Island—Forest Hills

Forest Hills Inn. Long Island's most attractive [illegible]

New York City

Hotel Parkside. [illegible]

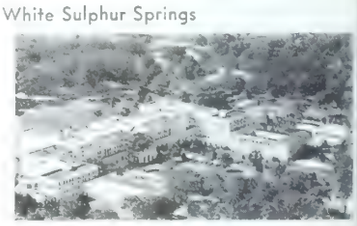
NORTH CAROLINA

Asheville

Battery Park Hotel. Five excellent golf courses [illegible]

WEST VIRGINIA

White Sulphur Springs



The Greenbrier

America's most beautiful all-year resort. Made up in a picturesque valley of the Allegheny. Complete recreational and restorative facilities. Golf (45 holes). Riding. Tennis. Skeet and Trapshooting. Swimming. Music by Meyer Davis Orchestra, and the famous Hydrotherapeutic baths. Booklet and rates. L. R. Johnston, Gen. Mgr.

SWEDEN

[illegible]

" I desire that Italy be visited by as many foreign tourists as possible; they will find a most beautiful country, an orderly and sincerely hospitable people."

Mussolini

IF you purchase "*hotel coupons*" (of the Federazione Nazionale Fascista Alberghi e Turismo) sold by all established travel agencies, you stop at the best hotel within the class you have chosen. The coupons entitle you to reduced prices including tips and taxes.

If you prefer to travel with your automobile, you may purchase, on your arrival in Italy, "*gasoline coupons*" giving you a reduction of 20 to 35 cents on each gallon, provided you have bought hotel coupons for the period of your stay. Take advantage of reduced round-trip rates for your car on the crossing to Italy.

By *railroad*, you have a 50% reduction on all itineraries with the advantage of leaving from any harbor or border town of Italy. Holders of at least 12 "*hotel coupons*" are granted a 70% reduction on first class tickets for round trip journeys.

For information apply to *Italian Tourist Information Office*, Enit, Rockefeller Center, Palazzo d'Italia, 626 Fifth Avenue, New York; 333 North Michigan Avenue, Chicago, and all *Travel Agencies*.





McCUTCHEON'S

announces

"WILLIAMSBURG COLORS ROOMS"

- Five rooms decorated with Colonial wall colors from the restored buildings of colonial Williamsburg, Virginia.
- Interesting decorative schemes illustrating the use of these old but "smart today colors" in charming rooms.
- McCutcheon's introduces in the rooms Virginia Craftsmen handmade reproduction furniture, and McCutcheon's Document Fabrics developed specially for this exhibition.



FIFTH AVENUE AT 49TH STREET, NEW YORK



Modern Andirons

Jet black iron, highly polished aluminum and glass are contrasted in this extremely smart set.

$21.50

Matching tools and stand 15.75

Wm. H. Jackson Company

16 East 52nd St., New York City



What the Smart Cocktail Will Wear

[illegible] napkins and slip-on coasters to give a new lease on life to your polished furniture! 8 glasses, **$6.** 8 napkins, **$1.** White with red, brown, green or blue. 8 coasters complete, **$1.** [illegible]

The Decorative Galleries

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FURNITURE

That Will Live!



designed for you by myron dassett our staff designer worthily built to your order.

CUMMINGS AND ENGBERT

708 EAST 72TH STREET, [illegible]

Now you can have

The CHARM *of* CANDLELIGHT

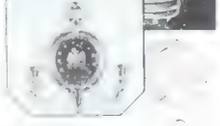
with the convenience of electricity



[illegible] CANDYLBEME LAMPS [illegible]

CANDYLBEME LAMPS

Clear
Frosted
Antique



CANDYLBEME LAMPS are [illegible]



BUTLER-KOHAUS, Inc.

[illegible] St. Louis, Mo.

SHOPPING



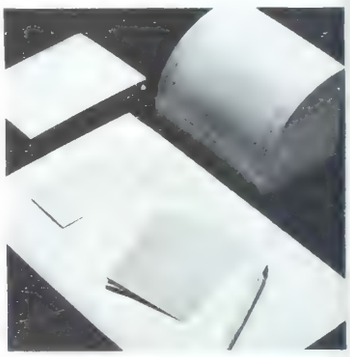
FEATHERS to order—that's the specialty of a certain young man with the perfect complement, in color and proportion, of its picture. Above, pink melts into brown to frame a reproduction of Lautrec's, "At the Opera Ball", in these colors. Balsa wood mat. Colors in gesso, $20 complete. William Sonneborn, 556 Lexington Ave., New York



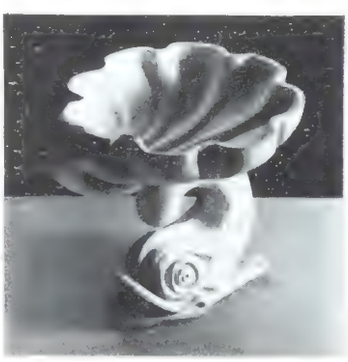
THE name of the charming blonde above is Araminta. She sews not, neither does she spin—but she holds flowers in her lap most decoratively. Her skirts conceal a small jar of water into which the stems of the flowers go. Turquoise and white. Other pastel colors to order. Plaster composition. 8¾ inches tall. $4.50. Gerard, 48 E. 48 St., New York



IF Duncan Phyfe is all the world to you, the fireplace accessories above should be irresistible. They are quite perfect for rooms of the Early American, before the Civil War type. The andirons, black iron with brass trim, are 15¾ inches tall. $7.50. Firetools, black with brass knobs, $7.50. Wood basket, $7. H. Uttman, 108 Allen St., New York



HERE'S the newest and, conservatively speaking, one of the best-looking desk sets seen hereabouts. Stark white leather, with a starred and striped border in gold. The box conceals inkwells and pins, clips, stamps and writing paper. Box, $22. Pad, $7.50. Combination address book and engagement pad, $5. From Ovington, 437 5th Ave., New York



THIS acrobatic dolphin makes a career of being a pièce de résistance on the buffet. With the shell on his tail filled with the most colorful fruit in the market, or with short-stem flowers, he's a decorative sight, indeed. White plaster. 13 inches tall. $22.50. Inside of shell may be in color. Elsie de Wolfe, 677 5th Ave., New York



NIGHT greets Day on this charming little porcelain clock which is the velvety gray of the sky just before dawn. The goddesses of the moon and the sun, and the planets themselves, are in white. The time is told with revolving numbers, electrically, $38. The pink pottery vase is $6. From Rena Rosenthal, 485 Madison Avenue, New York

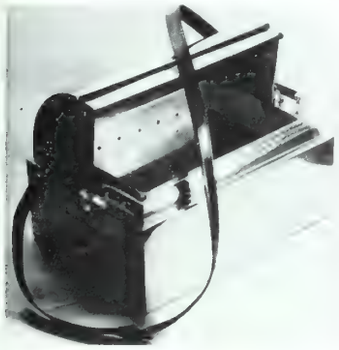
AROUND



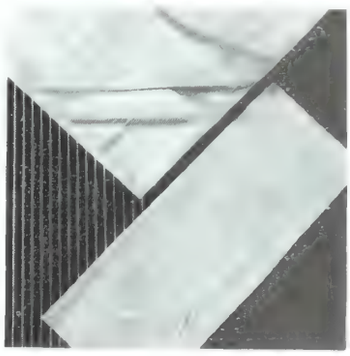
HEAVY artillery for the Fall party campaign. The 3-pint chromium ice-bucket is $12.95. Each glass has a frosted band which the guest autographs for identification purposes. Red or yellow. $21 a dozen. The instrument up front pulls corks, uncaps bottles—does everything but mix drinks. $7.50. Hammacher-Schlemmer, 145 E. 57 St., New York



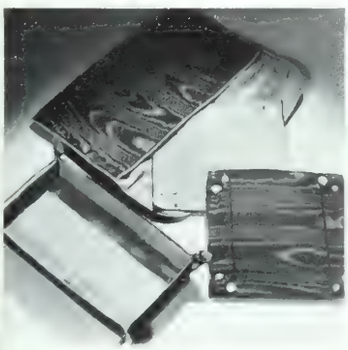
TWO first leaders in the china and silverware world are represented above—the gravy boat, Royal Copenhagen porcelain—the spoon created by Georg Jensen. The boat is cream color with the simplest of floral decorations in green and gold. $8.50. The bowl of the spoon has a leafy outline. $15.50. Both from Georg Jensen, 667 5th Ave., New York



THE busboys' union is going to go on strike when it finds its most important equipment so boldly lifted by the party crowd. But it was too good an idea to resist. Keeps rolls piping hot from beginning to end of the festivities. Made of copper. Heated with charcoal briquettes. The price is $22. Bazar Français, 666 6th Avenue, New York



GOING to bed with the chickens begins to be interesting, when you have two or three, if they roost right on your pillow. Which is what recommends the sheet and pillowcase ensemble above—bordered with big fat roosters—to little people. Hand-embroidered white percale. Crib size, $3.95. Bed size, $4.95. Bournefield, 2 East 57 Street, New York



HERE'S an itinerant dressing table—one large and two small trays snap into position to keep cosmetics, pins and like impedimenta shipshape when one's at home, abroad. For the suitcase, they flatten out and slip into the envelope. Brown and beige moiré. Colors to order. $5.95. New York Exchange for Women's Work, 541 Madison Ave., New York



LIKE a great Fall moon on a starry night, is this stunning new frosted crystal salad bowl. Large and small polka dots scattered over the surface like little craters enhance the illusion, besides making the whole thing terribly smart. The diameter 11¾ inches. Price, $22.50. From the Orrefors Glassware Shop, 155 West 57 Street, New York.

GEORG JENSEN HANDMADE SILVER

WITH THE

ROYALCOPENHAGEN

AND OTHER DISTINGUISHED

OF APPLIED ART

IS NOW LOCATED AT

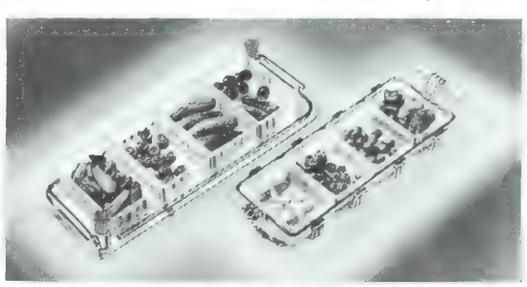
667 FIFTH AVENUE

EAST SIDE BETWEEN 52ND AND 53RD STREETS

SEPTEMBER

1935

At Sloane's *"Southern House of Years"*



Left, glass tray with chromium rod and side handles, two glass relish dishes, and two chromium plated [illegible] cup for holding toothpicks. 14" long, 7" wide. **$10.00**

Right, chromium plated holder with four fine cut glass dishes, glass rod handles with chromium bands, 17½" long by 6" wide. **$15.00**

DON'T miss the fascinating new "Southern House of Years" W. & J. Sloane are opening to the public September 23rd. And when you go, be sure to inspect the Model Pantry by *Hammacher Schlemmer*, equipped with all kinds of interesting accessories of which the novel Hors D'oeuvre Trays shown above are typical.

Write Dept. G for our new Housewares Booklet

Hammacher Schlemmer

145 East 57th St., New York, Since 1848



Low English Tea Table



$24

Illustrated Catalogue No. 10 Free

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AT FORGE and ANVIL



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TUTTMAN'S



Real Heavy BRASS ANDIRONS 14" Tall
$6.00 PAIR
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HOUSE OF
AUBUSSONS, TAPESTRIES AND ORIENTAL RUGS
Benzine cleaning, repairing and lining
Devoted to this line since 1912, and have served many prominent homes.
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Garden Ornaments



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Designs for city row houses, country estates, French styles.
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TAPS—shapely and colorful—have a fascinating interest. Send 10c in stamps for a brochure of Bird Baths, Sun Dials, Vases, Benches, etc.
3218 Walnut Street
Philadelphia, Pa.

Feed the wild birds now
"STAPEK"



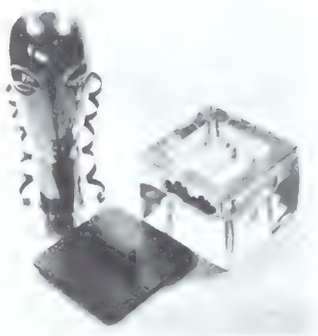
a steel corset on your trees will keep wild birds from your home. Decorative — well built, 7" x 5" green or dark stain.
Postpaid $1.00 each
ALDEN PROCTOR
Box 65A Pleasantville, N. Y.

FOUNTAINS



POMPEIAN STUDIOS
50 E. 59th St. New York

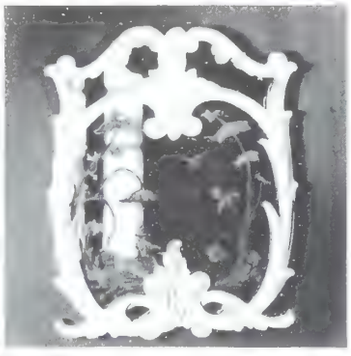
SHOPPING



A MAN can really call his cigarette box his own when it's of glass so thick and heavy no servile could have the strength to carry it off. Illustrated above, with walnut lid, $8. A matching ashtray is $3. The horse lady by Hagenauer, is a cool decorative bauble for a mezzanine setting. $25. From Pitt Petit, Waldorf Astoria, New York.



UTTERLY new is this good looking vase photographed just as it came out of Goldstein Bros. lines and size are just right for nearly every flower and setting. 9 inches tall, $4.50. In white, turquoise, metallic black and chicle. One of a new line of lighted Iridene ware by the Galloway Terra Cotta Co. Walnut and Twenty-second Streets, Philadelphia.



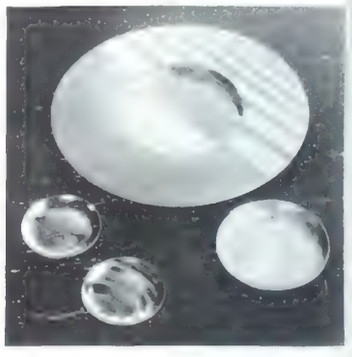
THE [illegible] over the mantel is the icing on the decorative cake, the frothy finishing touch to more substantial aspects—a blank wall beside the fireplace, over a commode, or in the hall. With or without hand-painted Chinoise decoration on the glass, $15 and $10 a pair, respectively. Height, 12 inches. Lyon-Gerald, 30 E. 57th St., New York.



NOT even a problem child could fail to finish his oatmeal with "Alice in Wonderland" and all her cronies looking on from the Royal Doulton Ware above. Mock Turtle plate, Mad-Hatter cereal bowl, Three-Gardeners mug—each $1. Father William pitcher, $1.50. Baby tray in any pastel color, cork lined. $1.00. Gimbel's, 33rd St. and Broadway, New York.

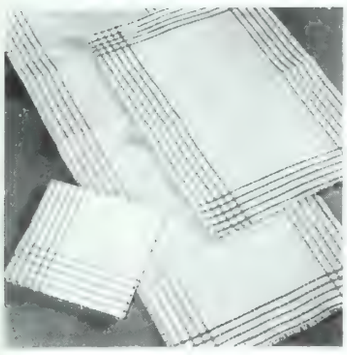


ONLY the French could think of something so mad and so terribly smart as a crocheted hinge. Under a coverlet of white rope the base is natural ikoko wood. A matching rope edging is crocheted on the white parchment shade. Base, 7 inches tall, $25. Six weeks to import and deliver. Carole Stupell, 16 E. Madison Ave., New York.



PEWTER has travelled a long way from the simple stuff of Colonial America when no room was complete without a pewter mug or two. Completely sophisticate and modern, today etched pewter is news in the metal world. 12 inch etched plate, above, $12. Large ashtrays, $1.75 each. Small trays, $1. Lauer & Stein, 818 Lexington Ave., New York.

AROUND



THE colorful table settings that prepare the appetite in summer carry over into Fall in natural linen luncheon sets handstitched in vivid wools—a red that goes beautifully with autumn leaves and a yellow that's perfect with chrysanthemums the same color. Also green and blue. 17 piece set, $5.75. Maison de Linge, 844 Madison Avenue, New York



HERE'S an all-round metal tray with a fresh, leafy design of its own. The division in the center helps keep things in place as they are toted about, and the stems of the leaves are nice to take hold of. Brown, blue-green, black or lacquer red. White leaves. Gold trim. 13½ inches long. $2.50. Hand Craft Studio, 782 Lexington Ave., New York.



PEOPLE who admire brass about the fireplace but shudder at the thought of the care it requires, shouldn't pass up the equipment above. The luster of this heavy cast brass is permanently protected by a coating of clear lacquer so that it never needs cleaning. 14 inch andirons, $5.75. Tools, $9.50. W. H. Jackson, 16 E. 52nd St., New York.



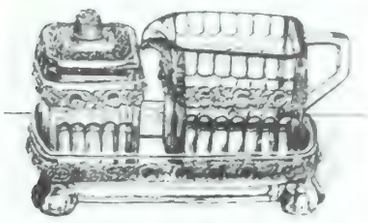
THERE seems to be something of a trend among sleep connoisseurs toward the use of a single, quite small pillow. Their choice is the size of the little number above—15 by 11 inches—which is covered, in this instance, in a washable crêpe de Chine slip trimmed in Val lace. Ivory, blue or peach. $5. Chez Vell, 788 Madison Ave., New York.



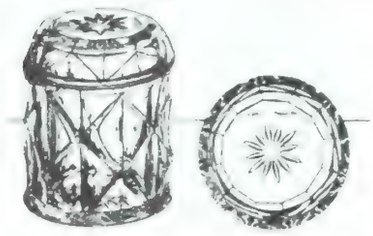
THE hand-wrought fire-screen above is for egotists only—people who like to parade their pet hobbies in public. The artist works from a snapshot of one's favorite hunter—with or without oneself astride—or a prized dog, or boat, or house. All with that personal touch. $85 and up. Abercrombie & Fitch, Madison Avenue at 45th St., New York.



THREE decorative All-Americans appear above—all created in the homeland. Large composition head in antique verde finish, by Earl Thorpe. 11¾ inches tall. $35. The next in size, by Robert Garrison, cast by Lenox China. $8. The delicate, littlest head is the work of Weylande Gregory. Price, $8. Gerard, 48 E. 48th Street, New York



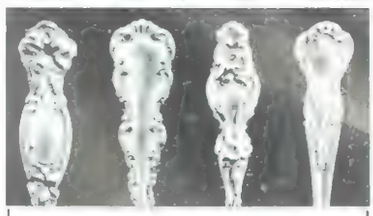
Crystal Sugar and Creamer on Tray
Frosted band of flowers..... 1.75



Crystal Cigarette Set—covered holder—accommodating 2 packs—with four matching ash trays..... 1.75

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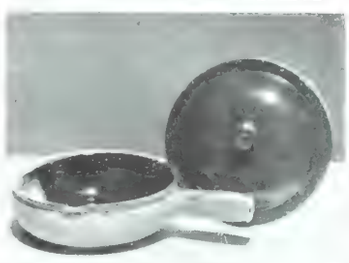
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MISS CAROL RIEGELMAN, Ramsrock Kennels, Richmond, Mass.

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MR. H. I. WORDELL, New Bedford, Massachusetts

MRS. ROLAND BAKER, Woodland Farm Kennels, North Hampton, New Hampshire



Four champions now with the Willzer Kennels. Reading from left to right: Ch. Willzer Noross, Ch. Destruction Tom, Ch. W. Willzer Lady, Ch. Willzer Glo

But Why a Bullterrier?

Recent issues of The Kennel Departments of The Condé Nast Magazines believe that first-class dogs at prices justified by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the purchaser is to derive maximum satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the $50 which we consider to be a fair minimum price for the right sort of puppy.

1929 [illegible] years of living the excited life of a great metropolis we were to return to the dreary banality of suburban existence. Things looked bleak, but Bertie insisted we didn't have a dog. But we did have three children to start with some feeling of stability in the present and faith in the future. The [illegible] drain as there didn't seem to be enough of the feeling between us to make a go of it ourselves. But then of course we didn't have a dog, and that made all the difference in the world, as we subsequently discovered.

The front hall was still filled with packing boxes and the cellar only an aisle to the furnace when the question first came up. What



BULLTERRIERS

The "White Cavalier" like all brave and faithful men, more than able to hold his own in battle when necessary, is possessed of an unusual but endearing canine modesty. The Bullterrier is a wonderful watchdog, a remarkably affectionate and loyal companion to the ones he acknowledges as master.

In appearance, the Bullterrier is symmetrical, the embodiment of agility, grace, strength and determination. His coat should be pure white; weight from 12 to 60 pounds.

The following are actively identified with the breeding and exhibiting of Bullterriers:

BRENNLOFO KENNELS, 2439 Sedgwick Avenue, New York City
COLMAN KENNELS, Route #6, Ridge Road, Cincinnati, Ohio
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FIELDSTONE KENNELS, 30 Manor Rd., W. New Brighton, S. I., N. Y.
MR. WILLIAM J. KENDRICK, 1308 Market Street, Philadelphia, Pa.
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COOLYN HILL BULLTERRIERS

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Extremely Finest bloodlines and type. Beautiful specimens in puppy and stud dog form now available.

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Whites and Sable and White
BY
Lochstone Landmark, the sire of Champions, ex Marchioness of Collydale
Lochland Gold Band ex Aristocratic Adorable.
State age, sex and color in your first letter.

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Wallye Frederick Kletzsch
H/G High Street Cold Springs, Kentucky

Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden.

But Why a Bullterrier?

kind of a dog should we have? At that time I had had a specimen of most of the large breeds and a number of the toys. My husband's experience had been mainly with gun-dogs, pure-bred and otherwise.

By the time the hall was in reasonable order, but before the cellar had been touched, the question of what breed of dog it should be, had become a paramount issue.

Things were going rather badly and marital relations becoming almost strained when we came to the conclusion that in a scientific age we should approach the matter in a scientific manner. It only required the outlay for a pad, a pencil and an American Kennel Club list of pure-bred dogs. Next on the pad with the pencil all properly numbered and in order we wrote a list of requirements which our prospective dog must measure up to. Each of us contributed and possibly tried his or her best to make the other fellow's favorite ineligible to qualify. When the list was finished each of us felt the security that if the dog were found which would show 100% it would emphatically be THE DOG. The list was as follows –

1.—A Dog absolutely reliable with children. (This was a contribution from both sides.)

2.—A Dog of medium size. It must not eat too much, nor must it be so small that it does not earn its keep as a guardian.

3.—A Dog with short hair. (I'm doing the vacuum cleaning, also the necessary canine shampooing.)

4.—A Dog that need not be plucked, trimmed, shaved or expensively beautified.

5.—A Dog whose appearance is a deterring factor to undesired visitors and whose presence hastens the departure of vendors and the like.

6.—A Dog with its interest centered in the family and not in any individual member of it.

7.—A Dog which knows where his own home is and stays there by preference. One who is not in-

(Continued on page 16)



MISS DOLORES DEL RIO poses with Ch. Faultless of Blighty, a grand modern Bullterrier



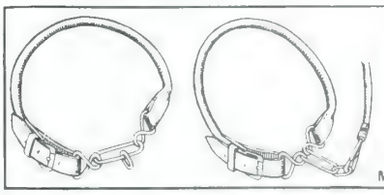
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Its even pressure makes it the only Humane Choke Collar manufactured. Cannot injure Hand or Dog. Made in two sizes of choke links 2" and 3" to suit the puppy or power of your dog. Best quality leather black tipped ends, and SEND EXACT MEASUREMENT OF DOG'S NECK. Flat collar $1.25. Round, with 2" choke $1.75, 3" choke $2.00. Matching leash 2" $1.50 & $1.75. No catalog.

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WATCH DOG OF THE AGES



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This rare and historic breed of dignified giants has now been restored to America in its better bloodlines.

Puppies, from finest imported stock, for immediate delivery. Send for booklet.

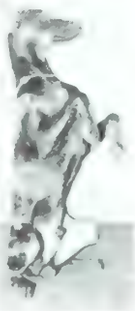
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Boston, Massachusetts



Ch. Feri—Flottenberg

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ELLENBERT FARM KENNELS
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DOBERMANNS OF QUALITY TRAINED TO PERFECTION

The [illegible] pedigrees [illegible] Dogs [illegible] Bred [illegible] Reared [illegible] a pleasure. Dogs of all ages [illegible]

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The largest modern and best equipped Kennels in Chicago and suburbs for the [illegible], boarding and [illegible] of all breeds.

Visitors Welcome

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Phone: Newcastle 3416

House & Garden does not sell dogs but will suggest reliable breeders to whom inquiries may be made

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Eric of Jacques. By Pioneer's Choice, exhibited the second best Bedlington terrier shown at Cleveland Specialty Show, under Judge Lewis Clement.

But Why a Bullterrier?

[illegible]

[illegible] A Dog which [illegible] Labrador [illegible] proportions.

9.—A Dog of [illegible] its and physique. No delicate feeder [illegible] coat [illegible] colour, considered. Mid-tanned or [illegible] Deer [illegible] colour.

10.—A Dog which is neither too aloof to be a companion nor too demanding in its desire for attention.

11.—A Dog [illegible] Quickest of the highest [illegible] order.

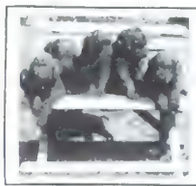
[illegible] practised, the judge [illegible] as we went down the list. Some [illegible] gaited in the running [illegible] others [illegible] of hackney [illegible] displayed the points. One by one they fell, a docked tail here, a supersensitive temperament [illegible] the breed name of some with a [illegible]

We couldn't think [illegible] Handle. He stood out [illegible] Bedlington. He had [illegible] a Bullterrier [illegible] of those shiny white rascals with [illegible] we could [illegible] terity of silk.

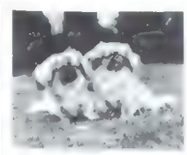
We [illegible] just came along with him.



Cat Mixture of Hades is owned by Mr. and Mrs. C. H. Colman, of Colman Kennels



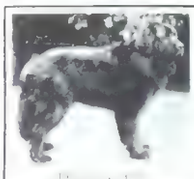
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GREAT DANES



[illegible] Black [illegible] Blue. Light grey to deer [illegible] all Black or all fawn [illegible] at Doubler and Feigel [illegible]

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Genuine weaved willow in the beautiful natural with a color Hood made in Oval Waved basket weave. No. 48 shown 24 x 36 x 7½" close woven, wooden corner bottom, wood runners or sleek corset bound, reg. $4.50. Wide variety of styles. Other prices on request. Send for circular. *Insurance Paid.*
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CH. CYLVA BECKY SHARPE, owned by the Coolyn Hill Kennels, went to Best of Breed at the Westminster Kennel Club Show in New York last winter

But Why a Bullterrier?

"Ready." He was ready for a romp, ready for his meals, ready to lie in the sun beside the baby carriage, ready for an intruder at any hour of the day or night, and even ready, perhaps, for a fight if the proposition presented itself with a 51% enticement and the right was on his side.

We have never regretted the choice. How could we? Things look brighter in spots, at least. Certainly nothing looks as drab with a Bullterrier to keep courage high and restore faith in the ultimate outcome of things.

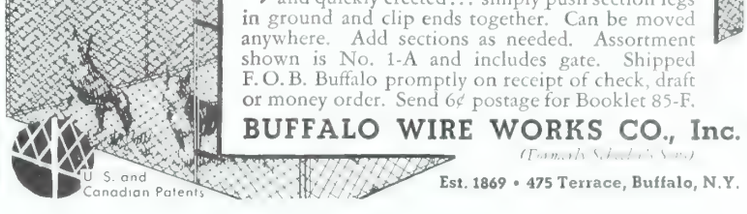
Ready! Let's Go.

CUYLER L. RAWLINS



CH. WHACKIT, of the Fieldstone Kennels, demonstrates the correct Bullterrier front and other points. Notice especially the well-filled arch of neck and loins

This "Buffalo" PORTABLE YARD
$27.50 *with gate*
7 ft. x 14 ft. x 5 ft. high



GIVE *your* dog a place to romp and frolic unmolested. The "Buffalo" Portable Yard is easily and quickly erected... simply push section legs in ground and clip ends together. Can be moved anywhere. Add sections as needed. Assortment shown is No. 1-A and includes gate. Shipped F.O.B. Buffalo promptly on receipt of check, draft or money order. Send 6¢ postage for Booklet 85-F.
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See what four weeks of yeast feeding did! Fleischmann's Irradiated Dry Yeast, a teaspoonful a day, was added to the diet of the pup on the right. See the heavier bones, the huskier development. Due to the high Vitamin D potency in Fleischmann's Irradiated Dry Yeast, more than 10 times that in standard Cod Liver Oil.

Get a 25¢ trial can



[illegible] Dept. H-G [illegible] New York, N. Y. [illegible] Booklet literature will be [illegible]

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YEAST for DOGS

A Dog Soap at last *that*



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- Kills Fleas
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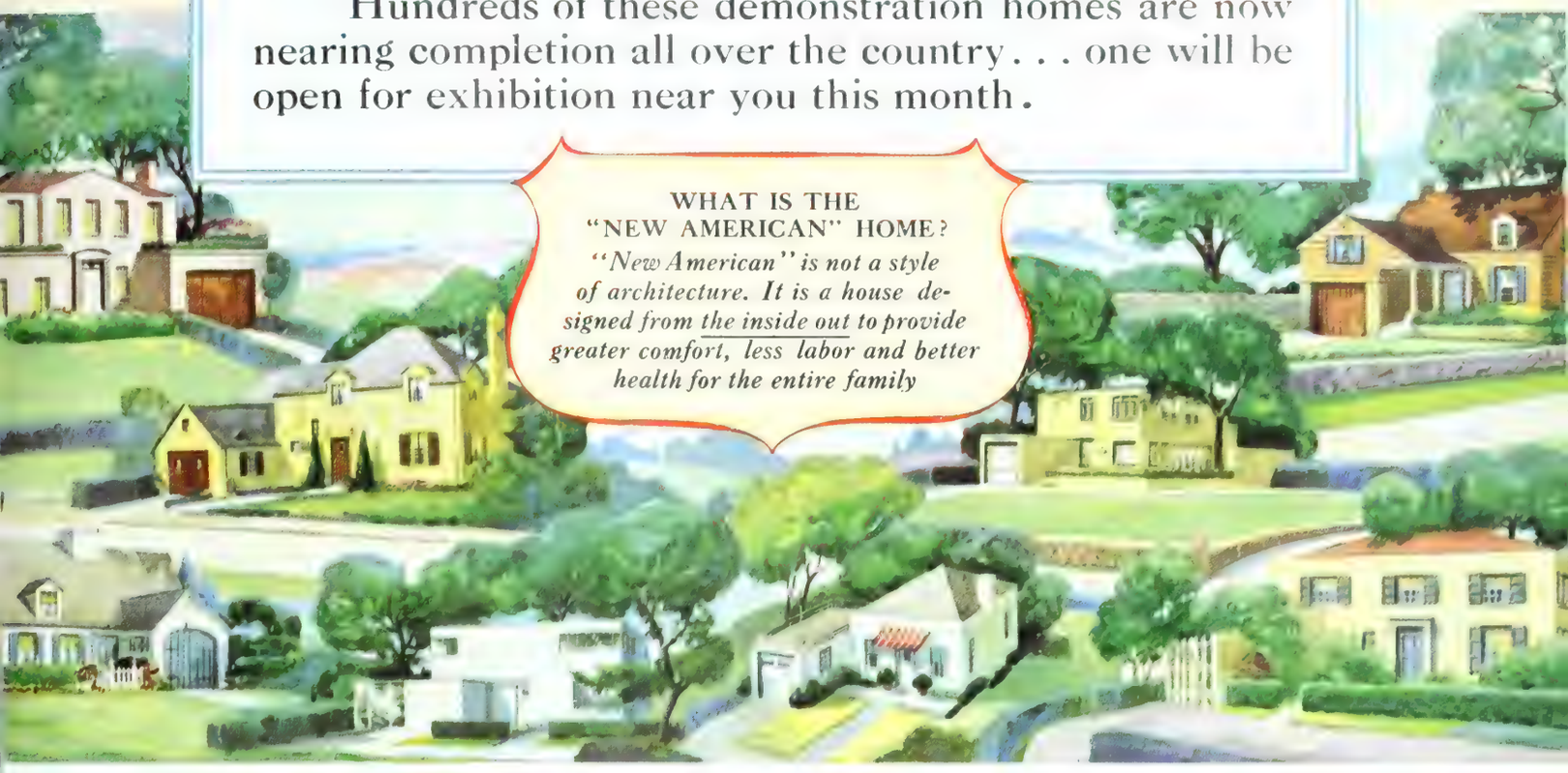
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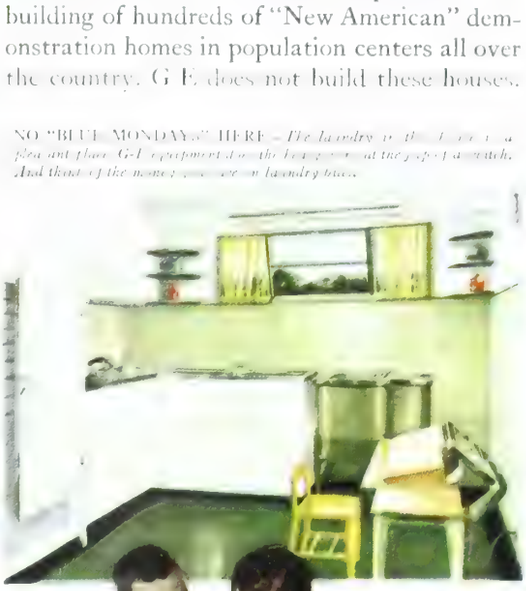
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381. [illegible] Kitchens pictures in their new booklet colors the brilliant new Carrara structural glass walls that can be [illegible] Carrara old walls or built into new construction for shining, smart and easy-to-keep kitchens and bathrooms. Pittsburgh Plate Glass Co.

382. The Home With Age Character . . . Style Moderate gets right down to details in its brochure. Interior Design An Outline Commentary can be had free by writing [illegible] Thousands of home owners can air condition or summer-cool inexpensively with General Electric Co.

383. The Book of Better Homes is an excellent source of information on [illegible] and building for long wear. It shows photographs of homes in all parts of the country that have been preserved and beautified by Cabot's Stains and Collopakes. And it tells the experience of their owners. Samuel Cabot, Inc.

384. Asbestos Protected Corrugated Roofing tells about a new and lower priced asbestos roofing that is permanent, fireproof and [illegible] and [illegible] practically nothing to maintain, increasing in beauty with [illegible] The Asbestos Products Company.

385. Insulating Sheathing describes a new insulating board that combines two principles and two products [illegible] insulation for homes that is fireproof, non-warping, [illegible] and durable, controlling the temperature of the house winter and [illegible] Gold Seal Co.

386. Make All Three Temperatures Suit the Same is a little booklet about "inside weather" and something that can be done about it for the four seasons of the year. It describes Balanced Heat, a type of permanent insulation that resists wind, heat, cold and [illegible] Wood Conversion Co.

387. The New Comfort is a small and modern book for home-owners, describing the American Radiator Conditioned Systems that afford controlled heat distribution, hot water supply, air conditioning and [illegible] American Radiator Co.

388. Sidewalk Elevators and Dumb Waiters are described in a [illegible] booklet, two pages [illegible] [illegible] [illegible]


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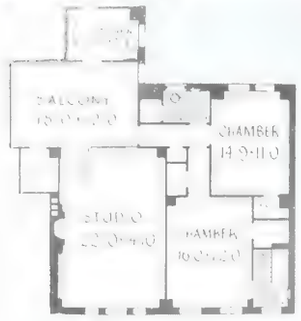
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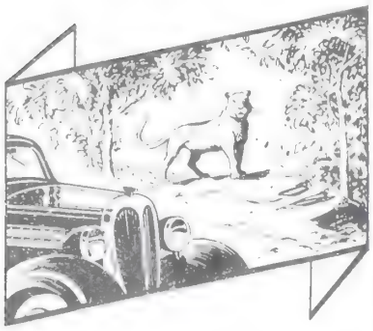
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and her sister "just so high," some good fairy waved a magic wand. And lo! . . . what was once a bedroom became a bit of wonderland . . . We suspect the fairy was mother in disguise, for a very practical person must have thought of that Armstrong's Linoleum Floor (Embossed No. 5471). Spilled things won't spot it. Cemented tightly over felt, it leaves no place for drafts. Scraps of paper, pins, and fuzzy threads whisk right up with scarcely any effort. Occasionally mother spick-and-spans the surface with Armstrong's Linogloss self-polishing Wax. But the nicest thing about this floor is its bright, sunshiny design — one of the very newest embossed effects. Light and shadow play across it like jolly elves dancing. Even on gray days it's warm and cheerful. What a clever beginning for planning *any* room! Stop in and see this and all the other smart designs at your local linoleum merchant's. Armstrong's Linoleum is modern . . . for kitchens, bedrooms, and baths . . . for every room in your house.

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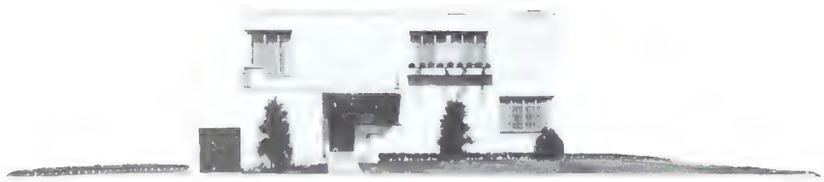
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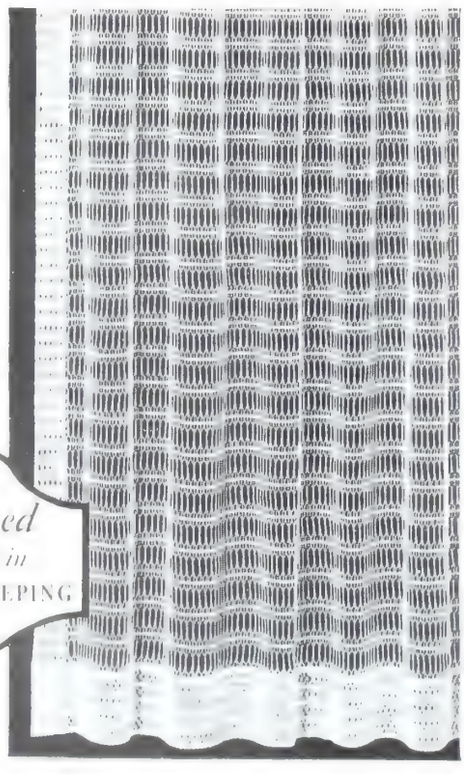


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HOUSE & GARDEN



CONTENTS FOR OCTOBER, 1935

Decoration

THE NEW SPOTLIGHTS THE OLD 34
THE HOUSE OF YEARS 35
THE INSIDE STORY OF A PRIZE HOUSE, Katherine Cowdin 41
NEW TRENDS IN AUTUMN FURNITURE 44
NEW LAMPS 46
COLORED FROM OLD VIRGINIA 48
BEFORE AND AFTER IN CHICAGO 54
WEDGWOOD ROOMS 62
CHILDREN GO MODERN, Hanka Katanz 64
LEATHER—CRYSTAL—METAL 70

Gardening

TULIPS FOR FALL PLANTING 39
DAFFIES, Richardson Wright 49
DAFFODILS FOR SPRING 50
FALL PLANTING FACTS, Robert S. Lemmon 52
IN THIS YEAR'S PARIS FLOWER SHOW 68
BULBS FROM OUT OF THE WEST, Louise Beebe Wilder 69
ACTIVITIES FOR GARDENERS IN OCTOBER 72
GARDEN MART 107

Architecture & Building

ARCHITECTURE AND ANCESTRY 38
PALM BEACH ARCHITECTURE GOES CONSERVATIVE, Howard Major . . . 40
LIVING IN GLASS, Godfrey Ernst 56
OUTSIDE WALLS, Gerald K. Geerlings 58
WILLIAM AND MARY BUILT A HOUSE 66
HEAT 73

General Features

COVER DESIGN BY EDNA REINDEL
HOUSE & GARDEN'S TRAVELOG 8
SHOPPING AROUND 10
THE DOG MART 14
SCHOOLS OF HOUSE & GARDEN 18
WHAT ARE YOU INTERESTED IN? 20
UNDER THE ROOFS OF MANHATTAN 24
THE BULLETIN BOARD 33
NO COOK AND A KITCHENETTE, June Platt 60

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This dining-room is from the new southern

HOUSE *of* YEARS

DESCRIBED FURTHER IN THIS ISSUE OF HOUSE & GARDEN



The dining-room here, complete within a store, Sloane's House of Years, has just been remodelled and redecorated in the style of a charming southern country house. The dining-room combines slate-gray, off-white, spruce-green, and accents of chartreuse, with mahogany furniture in the traditional 18th century style. Each piece is adapted from a fine old original, and made in the Sloane workshop. *But each has been especially priced to make it an attractive "buy."* Sheraton dining-table, $80. Chippendale chairs, $24.50 and $29.50. Chippendale serving table, $48. Chippendale china cabinet, $140. Carpeting, $3.95 per sq. yd.

W & J SLOANE

FIFTH AVE. AT 47TH

NEW YORK



This alcove ⟶
is from Sloane's Budget Floor

This dining alcove, typical of the smaller apartment, has one of those prized Sheraton mahogany drop-leaf tables, seating eight, $65. The chairs are Duncan Phyfe, $22 each. Despite their low prices, these pieces are also made by Sloane under the supervision of the Designing Staff. The Smaller Homes Shop is full of such examples of charm and quality, no higher priced than "just furniture."

THE BULLETIN BOARD

To John Bradby Blake. Each month House & Garden adds to its collection of quaint and interesting people. Today, as we hang his portrait in our galleries, we would sing the praise of John Bradby Blake who, though dead at 28, managed to accomplish a great deal in his limited span.

He was employed with the East India Company, being stationed at Canton. There he made a collection of Chinese plants and had a native artist paint them. The volumes of those paintings are still preserved. He also distributed seeds of rice and indigo to other tropical parts of the Empire. To Wedgwood he sent home kaolin and petunse, which Chinese ceramists used in the making of their plates. He also is remembered for having brought back to England a Chinese boy whom the Duke of Dorset took for page and educated. Sir Joshua Reynolds painted the boy's portrait.

All of these interesting accomplishments were attained before John Bradby Blake went to join his forebears in 1773.



Inscription. They say (and who are we to deny it?) that in some sequestered churchyard within the far-flung limits of Philadelphia is a headstone—moss-grown and corrupted by the elements—on which those with good eyes can trace the inscription:

God works His wonders now and then,
Here lies a lawyer and an honest man.

Tales of old houses. Although ancient architecture generally reeks with romance, books about these old buildings are apt to consign romance to a very minor rôle. Once in a while there's an exception and the exception has just appeared in *Six Historic Homesteads* by Imogen B. Oakley. The six she selected to write about, and which Thornton Oakley illustrates, are the Moffatt-Ladd House at Portsmouth, N. H., the Quincy Mansion, the Webb House at Wethersfield, Conn., the Jumel House in New York, Stenton outside Philadelphia and Mount Clare in Maryland. The stories of the men and women who built and lived in these houses make a tissue of romance that Miss Oakley weaves with a skilled hand. They are houses blessed with architectural ancestry that are among the most precious heritages the country can boast. And those who dwelt in them lived colorful lives whose telling is worth a wide audience.

CHARACTER

I think a dear apple tree
Beside a bone-gray wooden fence,
A very heartening thing to see,
A character of consequence;
Not falsely sweet with blooms of spring
But growing older in the feud,
Of fighting winter . . . flowering

In fierce triumphant fortitude;
With roots like talons in the earth,
Clutching the ground against the gale
To bear,—with what defiant mirth,—
Its later fruit.

A grimy, hale,
Unconquerable . . . an apple tree
With arms akimbo by a fence;
A very heartening thing to see,
A character of consequence

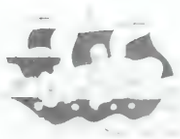
Martha Banning Thomas.

The dismal end of plates. They usually start as part of a set, highly prized by the housewife. Given her, perhaps, for her wedding present or to mark some anniversary. Then, in the course of time and too casual kitchen handling, their numbers grow less and less. Their ceramic ranks are thinned, like the G. A. R. The remainders are cracked and nicked. No longer do they appear on the table. For a time they are allowed a short and mediocre existence in the kitchen. Finally they reach the ultimate Avernus, the most dismal end of plates—they are placed under potted plants.



Down the Notion. Having long since given up an ambition to redeem the world from caution and mediocrity, we make our final stand against those housewives who think that all cooking odors are highly objectionable and consequently demand that kitchen doors should always be firmly shut. Had we our way, we'd go about opening them all.

Is there a more wonderful incense than the fragrance from preserving? The sweet headiness of Peaches aboil? The bubbling kettle of Raspberries? The spicy perfumes from a dozen tropical isles that waft through the house when Chili Sauce is being compounded? And is there a better promise of a good day's beginning than the mingled aromas of coffee and bacon? Why seclude these gastronomic fragrances?



Grateful stowaway. Fifty years ago Alpheus Hardy, sea captain, sailing with his wife from Japan to Boston, discovered a stowaway on his ship. He should have returned him immediately to Japan but the wife pleaded and so he took the boy home to Boston where he educated him, even sending him to Harvard. On returning to Japan, the boy sent to Mrs. Hardy the best present he could find in his native land—a bundle of what appeared to be dried sticks. These turned out Chrysanthemums—the first white hairy variety, a wonderful incurved yellow and a tubular-petaled pink, all a revelation to Chrysanthemum enthusiasts at the time.

Today's great thoughts. Having gone into the mountain for peace and meditation, we return with these two noble sentiments: (1) Nothing dates a house like lighting fixtures and plumbing; (2) There would be fewer divorces if there was more plumbing; twin beds should [illegible] twin bathrooms.



Carved rooms. There seems to be a revival of an old style in rooms which are completely carved. Zorach, for instance, has done a library near Detroit with panels of birds and plants. It is an ambitious scheme, but can you imagine a lovelier place to browse over your favorite books? In Sweden, reliefs are built up in plaster right on the original wall. That idea could be developed indefinitely. Imagine a game room with all the family chasing around the wall at their favorite sports!

Distant architecture. Mr. Henry Otis Chapman, the excellent designer of the House of Years, appearing as the lead article in this issue, is one of the world's longest distance architects. This house in various guises has been shown in this magazine for two previous years, and in that time Mr. Chapman's design so intrigued our readers that he has since built variations of it in Baltimore, Dublin, Georgia, Dublin, Ireland, Stockholm and Bronxville, N. Y.

A runner-up is Francis Keally architect who house design appearing sometime back has brought a client from China and one from New South Wales.

The distance a little candle throws its beam hasn't a patch on House & Garden.

Cherries in Japan. Those intending to go to Japan to see those islands in their most beautiful season should avail themselves of *Sakura*, a study of Japanese Cherries in Japan, by Dr. Manabu Miyoski. Well written and beautifully illustrated, this pamphlet, which is part of the "Tourists' Library," describes the districts where the trees flourish and all the famous specimens in which the Japanese take delight.



The new spotlights the old — 18th Century furniture, 20th Century color





CONDÉ NAST ENGRAVING

THE HOUSE OF YEARS



ABOUT the 18th Century architecture of our South has persisted an aura of Romance first engendered by its own stately charm and furthered by association with the romantic figures of history. This story is about a Regency house that has gone American with the architecture of the South, the Colonial type of Charleston, to be exact. Constant readers of House & Garden will remember it first in 1933 when it was shown as an example of that *rara avis,* a new one-family house just built in Manhattan entirely surrounded by the marts of trade, and when we said entirely we meant entirely, for it had its being on the first floor of W. & J. Sloane. Its architects were Henry Otis Chapman, Jr. and Harold W. Beder.

Last year its interior was changed from 19th Century to 18th; and this year the decision was made to step its exterior back a century as well, and to have the interior show a delightful combination of fresh modern color and 18th Century architecture and furniture.

Now the House of Years exhibits a red brick facade. The Georgian entrance is delicately detailed and features white pilasters flanking the doorway.

Inside we find its circular hall has had its walls covered in a semi-modern wall paper showing an all-over design of gray and white plumes on a chrome yellow ground. The staircase is painted white, the stair-rail and supports gray with gold accents. At the stair-landing is a large window draped in Nattier blue taffeta with an embroidered design in white and gold and trimmed with gray and gold drop ball fringe. The cornice is finished in black and gold and the curtains are held back with gold metal tie-backs. Venetian blinds are painted soft gray and have blue tapes. Crystal girandoles may be seen in the niches on either side of the landing.

The hall furniture consists of bright red leather upholstered side chairs studded with brass nails, and a pair of low Chippendale mahogany chests holding white vases. For color contrast, Nattier blue carpeting is used on the stair treads. Modern black and white inlaid linoleum is on the floor.

Off the foyer a tiny powder room has gray wall paper with design of swag drapery in deeper gray, blue and touches of red. Woodwork is white and blue. The floor is covered in raspberry red carpet. Above the mirrored dressing table is a lemon yellow double swag over cascading draperies in white voile, trimmed with red tassels.

Living room walls are apple green with putty beige trim. The mantel is of stripped pine with marbleized black and white fireplace facing. Matching easy chairs, covered in a striped silk damask in apple green, stand at either side of the fireplace. The curtains of white grounded chintz have a Chippendale motif in dusty pink and green. Glass curtains are white voile.

Opposite the fireplace is a Chippendale sofa upholstered in putty beige damask patterned with a design of feathers in apple green. Two armchairs, one in beige and brown damask, another with dusty pink satin upholstery, two Hepplewhite armchairs with seats and backs covered in green pear tree design chintz and a love seat covered in cinnamon corded rep are the other pieces of seating furniture.

18th Century English mahogany pieces include a pair of bookcases, a Duncan Phyfe drum table, small occasional tables flanking the fireplace and a coffee table with removable tray top. An old crystal lamp on the drum table has an eggshell silk shade with crystal ball trim. Graceful mahogany plant-stands hold white and gold urns filled with flowers. White and gold porcelain jars and figurine adorn the mantel. The crystal chandelier and wall brackets have eggshell pleated silk shades. An Oriental rug emphasizes the colors used in the decorations.

Opposite is a view of the dining room in which all is traditional except the color scheme and chandelier. The color treatment is distinctly modern—slate gray walls, niches in bright green, displaying Wedgwood china, yellow damask chair seats, green, white and gold box valances, ivory white damask curtains over white Venetian blinds with green tapes. The furniture here is Chippendale mahogany.

The dining table, too, smartly combines



MASTER'S BEDROOM



LIBRARY



GUEST ROOM

Above are views of three of the rooms in W. & J. Sloane's recently redecorated House of Years display seen at their Fifth Avenue store. On the opposite page are seen the magnificent crystal chandeliers that bring us sharply back to the more gracious 18th Century mode of life.

Although the general character of the decor is based on 18th Century Charleston, advantage has been taken wherever possible of modern color and modern equipment. Simplification of detail also occasionally shows the influence of

Mr. Ross Stewart was the decorator of the house, and Henry Otis Chapman and Harold W. Beder were the architects. Although this is an exhibition house put up inside a New York shop, it is not a miniature model or, in fact, any type of model, [illegible] ically as though it were built on

the modern and the traditional, with Regency design glassware, Spode service plates, silver in simple English pattern and modern centerpiece and candlesticks of heavy crystal.

The pine-paneled library has its windows curtained in red and eggshell striped cotton and this same fabric covers the chair-seats. Under the curtains are Venetian blinds painted eggshell with red tapes. The sofa here is covered in eggshell ground chintz with a pattern of green and red lilies. On the floor is a vari-colored hooked rug.

The master's bedroom has a decided Victorian flavor. The color scheme is based on gray and white with bright green accents. Walls are done in a soft gray and white paper showing a design of swag lace drapery. Mantel and all trim are white. The section of wall immediately about the fireplace is paneled and at either side are recessed bookshelves.

Over the mantel hangs a Victorian flower print in grays and whites. Before each bookshelf is a lyre table holding a black and gold oil lamp. Wall lights, copies of Victorian oil lamps, have crystal drops. Alongside one of the lyre tables stands a little slipper chair covered in antique blue satin. Beside the other table is an easy chair in blue damask patterned with white embroidered daisies.

Bright green satin curtains have a smart white twisted rope valance. Under curtains are white patterned organdy. All-over carpeting in Nattier blue covers the floor.

Beds in the master's room are a combination of satinwood and mahogany in late Sheraton style. White bedspreads are quilted and appliquéd in a green and blue grapevine design. The chaise longue is upholstered in green brocatelle. A mirrored dressing table holds a pair of alabaster lamps. The dressing table bench and small side chairs are upholstered in bright green and white quilted chintz.

The master's bath has walls shading from light to dark gray, a lemon yellow ceiling with a five-inch molding in fluted mirror. The tub is green porcelain decorated on the outside with an Ionic column in frosted and mirror glass. Window curtains are green satin with shower curtains to match. Venetian blinds are painted gray and the glass curtains are voile. The floor is covered in battleship-gray linoleum.

In the guest bedroom the walls are covered in a gray-blue ground paper with motifs of flags, drums and trumpets in beige and white. Curtains are red faille silk with cornice carried out in the designs of the paper—drums, flags, etc.—in blue with white, beige and red motifs. The Venetian blinds are painted cream and have wine-colored tapes. Furniture is Louis XVI in fruitwood and the dressing table is also Louis XVI. Bedspreads are beige and red linen. A blue woven cotton material with design in red and beige covers side chair and dressing table seats. A striped damask in blue and beige covers the easy chair. The carpet is (*continued on page 94*)



NYHOLM

Where a step off Fifth Avenue leaves two centuries behind



ARCHITECTURE and ANCESTRY

A great many people, when they come to build a house, believe that the first step is to select a neighborhood. Others believe it to be the site. Still others, haunted by the desire and having long collected bits of architecture and plans here and there, act as though the initial move was the selection of a design or the layout of rooms. A fourth group, being more purse-minded, first look to the wherewithal.

Each of these steps is essential. Each must be taken in turn and, under the professional guidance of an architect, it can be reached without too violent a struggle. But since the building of a house that is to be a home is not a venture one embarks on casually, there are other steps that precede those mentioned above. Before you decide what kind of house to build, you have to consider what kind of person you are and what kind of person are going to live in that house. This consideration involves a dip into one's ancestry.

A short time ago, at a dinner party, we said—merely saying it to start something—that when a man comes to build his first house, he is apt to think of his grandfather. During the ensuing conversation three men confessed that not until they began to think of building their first houses did they take any interest in their genealogy. While at the time they were aware of no connection between their ancestors and the house they hoped to erect, nevertheless an acquaintance with the family's past undoubtedly influenced their choice. Two of the men were of English stock and built Georgian houses; the third, having a strong Gallic strain in his blood, built a French farmhouse. They all agreed that their homes fitted them.

Of course, it would be absurd to say that all men and women of British forebears should build houses of English origin, or that those of Yankee extraction will live happily only in the New England type of Early American house. The situation might lead to designs more fantastic than desirable.

What if the wife were of a different origin? What if your ancestry was of mixed national origin? No, that wouldn't work. We already have enough houses with Queen Anne fronts and Mary Anne backs.

The usual jerry-built suburban house, one would deduce from its mixtures of architectural styles, was the result of many nationalistic clashes. It looks like the League of Nations on a hot day.

Following that same false notion, we would also have to conclude that people who build Modern houses either had no grand-parents to speak of, or had heard their grand-parents so much spoken of that they avoided anything which reminded them of their family's past. A revolutionary Modernist designer once stated that the first step in his education was to "defenestrate" his grandfather: he threw ancestry and all the past out the window.

And yet, as a family shakes down into a new house, ancestral traits gradually appear. Tastes of the past and latent intuitions that seem non-existent in this generation crop up in strange ways. Old conceptions of living and what full and satisfactory living demands. It may be an advantage we or they longed for and never enjoyed; some circumstance our neighborhood never gave us and which we are determined to give our children; some drawback of a site that awakened in this generation a determination to better it.

This was expressed the other day by a woman: She said that when she built a house it would be on the top of a hill and there would be no trees around it. She had been born and lived and her father before her, in a house snuggled in a valley and surrounded by gloomy Hemlocks. What she longed for was air and sunlight. Another told of having to walk a mile to school as a child. When she selected a site for her house the first question she asked was about the distance to the school her children would attend.

So the purpose in looking up one's ancestry before building is not so much to discover some atavistic trait as to discover some atavistic frustration and disappointment. Most heads of families build houses with the requirements of their children in view. They project themselves into their children's future. They look into the yesterday of their family in order to plan for its tomorrow.

It is a pity that so much of house building in this country is undertaken with re-sale values in view. In other countries a man builds with the hope that his children and his children's children will occupy that house. With the very laying of the foundations he is founding an ancestry for them. Here obsolescence is so pronounced and so quickly arrived at that ancestral homes are curiosities. Much of this obsolescence, to be sure, involves methods of house-building and the machinery with which it is equipped. It also involves the problem of young people who build, first to fit their purse and then, as the purse expands, find the old house obsolescent: they rather shun the idea of being ancestors. It also is concerned with the changing of the character of a neighborhood. Even this form of obsolescence is apt to be over-emphasized here. Perhaps we even lay too much stress on the obsolescence of ancestors and ancestral tastes.

It may seem strange to begin the thought of building with the thought of one's genealogy, nevertheless that is the way we shall start it. For this causerie is the first of a series on the building of a home. From month to month we are going to follow the various steps and give reasons for each. While most of the thought of these projected articles will concern itself with modern products and modern building methods, time and again it will revert to the past.

So, however esoteric or reactionary it may sound, we submit that, if you are going to build a house, the first step is to look up your grand-parents.

—Richardson Wright



There is no better example of gardening foresight than the Tulips which, planted this Fall, will fill the beds next Spring with unmatched beauty





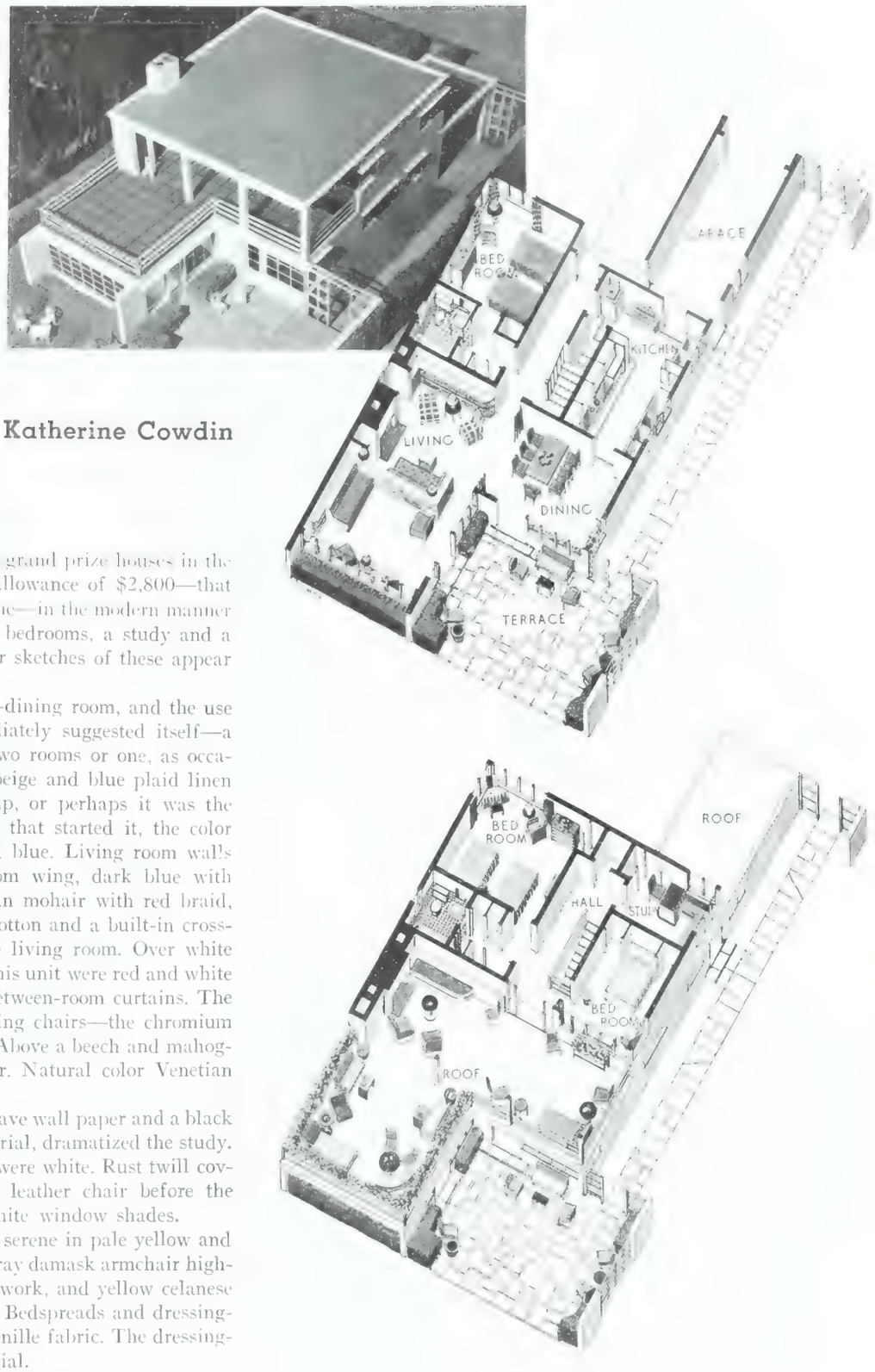


Palm Beach architecture now goes conservative

Farming is not indigenous to Palm Beach. The first settlers of Lake Worth were lured there by the prospect of growing pineapples. Henry M. Flagler, architect of the city, and the friend of Lemuel Wilkinson, who completed the work started by the Roaring 20's, brought to the Florida resort from the Riviera and the British West Indies

Just as the Duke of Windsor takes his customs officer to Europe, he goes south with his architecture. And the Reverley with galleries, cross-ventilation, a few other concessions to a southern climate, is an extremely livable as well as an unconventionally attractive house

Getting the inside story of a prize house · By Katherine Cowdin



LIKE a doll's house with the top off, the General Electric grand prize small house appears above with its private life in plain view. In the first floor, at top, the clever layout of the combination living and dining room can be seen. Decoration by Katherine Cowdin who also did the large grand prize house shown in the last issue. Models of both these appeared in Home & Garden in May

THE decoration of the smaller of the two grand prize houses in the General Electric contest, on a budget allowance of $2,800—that was my problem. Five rooms were to be done—in the modern manner to harmonize with the architecture—three bedrooms, a study and a combination living and dining room. Color sketches of these appear on the following pages.

Two distinct units comprised the living-dining room, and the use of draw curtains between the two immediately suggested itself—a flexible arrangement that would provide two rooms or one, as occasion demanded. Beginning with the red, beige and blue plaid linen on four armless chairs in the living group, or perhaps it was the dark blue rug with red and white border that started it, the color scheme became a modified red, white and blue. Living room walls were parchment color—in the dining room wing, dark blue with parchment trim. Two studio couches in tan mohair with red braid, an easy chair in cherry red basket weave cotton and a built-in cross-section for radio and books completed the living room. Over white shades with red tapes, window curtains in this unit were red and white Cellophane which was also used for the between-room curtains. The red cotton was repeated on chromium dining chairs—the chromium dining table having a dark blue glass top. Above a beech and mahogany sideboard was hung a circular mirror. Natural color Venetian blinds here had red tapes.

Red, white, gray and black homespun-weave wall paper and a black carpet of broadfelt, a new inexpensive material, dramatized the study. Ceiling, wood trim and built-in bookcases were white. Rust twill covered a couch and chair—a black patent leather chair before the bleached oak desk. Red cords trimmed white window shades.

The master bedroom became sunny and serene in pale yellow and gray. Furniture of silvery harewood and a gray damask armchair highlighted the gray of carpet, walls and woodwork, and yellow celanese moiré curtains reflected the yellow ceiling. Bedspreads and dressing-table skirt were a white Cellophane and chenille fabric. The dressing-table stool was covered in the curtain material.

Brown and white gave the boy's room style and man-appeal. Walls, trim and furniture were white—the latter with brown trim. Brown and white coin dot linen made a bedspread and covered a chair. Curtains were white mesh; the broadloom carpet, walnut brown.

Curtains of pale blue-green chintz striped in mulberry, with a white grapevine pattern, set the colors of the guest room. Between the dark blue-green carpet and palest blue-green ceiling, walls were painted white. Bedspreads on cream and black beds were plum chintz embroidered in white. The same fabric was used on an armchair.

When the last paint brush and hammer were finally cleared away, the bank book still showed a balance large enough to buy a lamp or two.

PRIZE ROOMS



PRESENTING Home & Garden's picture gallery of the rooms in the smaller of the two General Electric prize houses, shown in the May issue, framed and hung against a background of the upholstery fabrics used in each. Mrs. Katherine Cowdin decorated these interiors at the budget price of $2,749.96. At left is the study, showing the bleached oak desk and chrome and patent leather desk chair. The sanforized-shrunk rust twill covers an armchair and a built-in couch. The carpeting is an inexpensive broadfelt. Living and dining room, below, are one until curtains between are drawn. The same upholstery fabrics are found in both. The only contrast is found in the walls, which are dark blue in the dining room, parchment color in the living room. A dark blue rug with red and white border covers the floor in both. The complete story is on the preceding page





THROUGHOUT, this is a modern home—color contrast replacing elaborate detail. In the master bedroom, above, plain gray broadloom carpeting is the foundation of a delicate gray and yellow scheme. Furniture is silvery gray harewood. The white Cellophane and chenille fabric on the dressing table is also used for bedspreads. At the right is the guest room—furniture in cream and black. Bedspreads are the plum and white chintz of the armchair upholstery, made plain with boxed sides and welted in white. Blue-green broadloom carpeting. A boy's bedroom, not illustrated, is masculine enough to please a football star, in white and brown. Bone white walls and woodwork; walnut brown broadloom carpet; brown and white furniture; brown and white coin dot linen bedspreads and upholstered chair. Curtains are white mesh. For further information on these rooms write House & Garden's Reader Service



NEW TRENDS IN AUTUMN FURNITURE

The September issue of House & Garden presented the first chapter of the story of New Trends in decoration. Here follows the season's furniture review. On pages 46 and 47 the new lamps are shown. The line-up of smart accessories appears in the photographs on pages 70 and 71.

Formal furniture, derived from various historical styles, has taken on new distinction. Designers have had the urge to go to historical sources for their inspiration, with the result that we are now choosing new pieces which closely resemble the design and finesse of authentic antiques. 18th century English, with its feeling of livability, still remains in favor. From the earlier walnut to the later mahogany it always suggests limitless possibilities in comfortable arrangements. Again there is interest in the French periods and in copies from the English Regency style. French furniture treated in the "Tampon" manner—as though the original old paint had been [illegible] is much in vogue. Stripped pine and pickled effects add [illegible].

Informal furniture, so well suited to the country house, has Early American adaptations and modified Provincial models at the head of the class. A very apparent interest is also shown in pieces frankly derived from Swedish designs—sturdy and wholesome-looking. Americana is expressed in simple lines, restrained details and the correct patina. The color of the maple is allowed to remain more blond than heretofore and the pulls and hardware are more carefully valued. The light tones of the wood seem to be just right for the colors in new wall papers and backgrounds. Several collections boast of reproductions of authentic New England designs. French Provincial, popular as ever, seems to have attained a less rustic appearance. The plain surfaces of walnut are broken by flowing lines of carved moldings, developed more delicately than before. Certain informal pieces are appearing in iron and metal. They have a kind of gay country look—their aprons are scalloped and pierced. Painted and decorated to resemble old tôle, they make excellent companions for the more sturdy American and Provincial wood pieces.

Modern, having given up preaching of theory and experiment, attains real importance. Its early gestures are put aside. The elaborate veneers, exotic woods, unexpected surfaces, and exaggerated, flashy hardware have definitely been left behind. It now comes through, freed of its tricks, and is headed straight for top place in American styles. It takes on honest materials such as maple, mahogany and walnut. The natural beauty of the wood, shown in simple, easy planes, is now permitted to speak for itself. Lines are functional but more restrained than those of yesterday. Upholstered pieces show a decided tendency towards more real and better comfort. Broader arms and deeper seats appear without any apparent addition of bulk. There are many excellent sectional pieces. They suggest no end of possibilities in grouping, especially where space is limited. Multi-purpose models, such as consoles which form dining tables and convertible secretary-desks, are typical. Further information about this furniture and names of stores coöperating with special showings of these trend ideas will be found beginning on page 84.



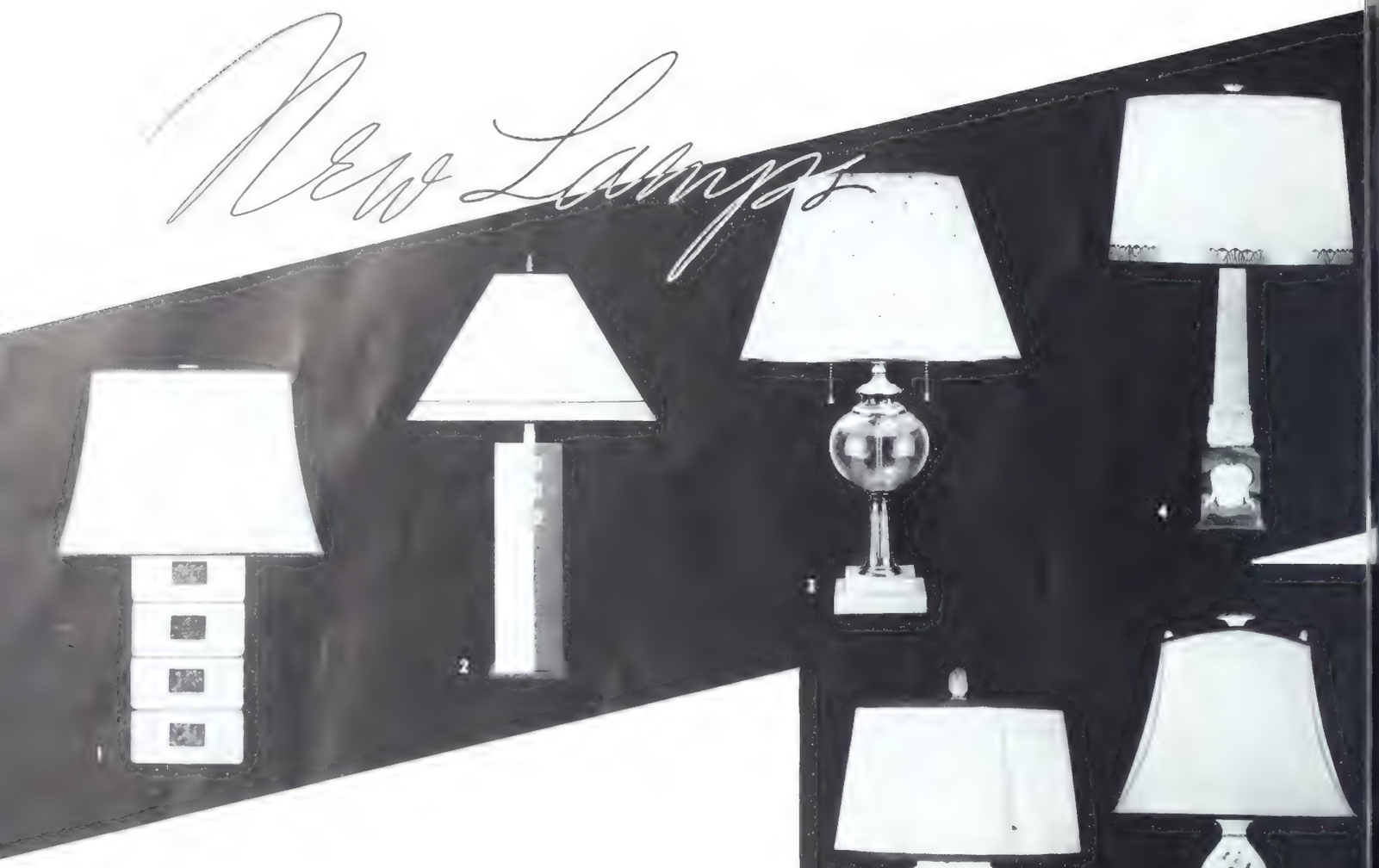
INFORMAL



MODERN

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Burlingame, Cal.

New Lamps



HERE are the hall marks of the new lamps—much Chinese and Chinese Modern. White and eggshell are favorite colors. Much leather. Dressmaker's trimmings are being used extensively. Co-Ws cotton blocks have jade or turquoise inserts. Shade of white mottled raw silk edged with two tone green wool. 20″

(3) Lacquered red and white leather column lamp with gold Chinese door. Organ colored parchment shade; green and gold lines. 27″

(4) Early American oil lamp of green glass with marble base and brass pedestal. White parchment shade with gold stars. 23″

(4) Classic column lamp with eggshell and gray column. Its eggshell parchment shade has gold decoration and binding. 27″

(5) Above white porcelain "Street Musician" base is white Clair de Lune shade with red permatex trimming the edge. 20″

(6) Ceramically rendered brass and silver flared column is placed a burgundy opaque parchment shade with silver lines. 23″

THOUGH we have grouped these new lamps roughly into formal, informal and modern, many of them are interchangeable and would really suit various types of rooms

(7) Spode base with Chinese brown and chartreuse décor has [illegible] pleated silk shade with green and brown trim. 18″

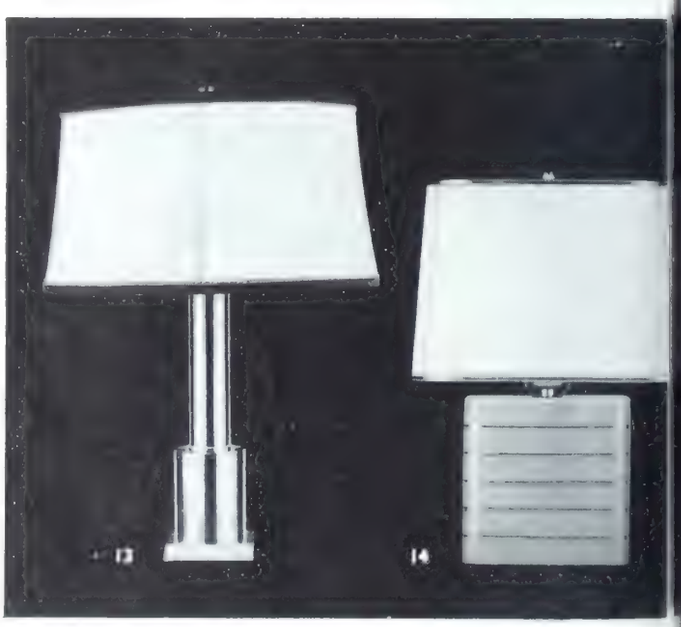
(8) French faience lamp with pink and rose red flowers and a [illegible] with silk rose edge. 17″

[illegible] apple [illegible] gold decorative supports [illegible] Lune [illegible] and gold trim. 18″

(10) Above the ivory pottery horse head base hangs a white parchment shade with brown grosgrain ribbon trim. 18″

(11) Natural wood column forms the base and the shade is a homespun drum with rust and brown chenille trim. 20″

(12) Good with maple furniture is this lamp of antique ivory [illegible] Drum shade [illegible] 20″





give a lift to the old. Besides, they are often apt to supply more light

(13) Column lamp with bronze base and brass trim has a deep beige silk shade with grosgrain [illegible] 26"

(14) Modern beige leather desk [illegible] original [illegible] and beaded Clair de Lune shade with gold trim top and bottom, 17"

(15) Hand-tooled white leather column with gold lines and a shade of silver metallic brocade bound in white velvet, 23½"

(16) Over the white fluted classical column is a white Clair de Lune shade with brown grosgrain trim and applied rosettes, 22"

(17) An eggshell pottery base supports an eggshell parchment shade with three wide bands of grosgrain beige ribbon, 22"

(18) A shaft of crystal cubes is used [illegible] shade of stretched silk trimmed with narrow brown braid, 25"

On page 82 we show two floor lamps for [illegible]





FOR INFORMATION AS TO WHERE THESE LAMPS MAY BE OBTAINED SEE PAGE 94



Colored from old Virginia

Colonial Williamsburg inspired the colors of this Chippendale room. Decorated at James McCutcheon & Co.'s Francis Marion Wells re-panel over the original paint, mixed in the Governor's palette: pale cream of brown Chinese Export roses on green and copper-toned mirror. Hangings of copper-colored velvet and wool carpet to match. The mahogany table is set with copies of Lowestoft porcelain. Waterford glass. Silver by Alvin. English rose



By Richardson Wright

AMONG the things of beauty that Keats reckoned a joy forever, whose loveliness increases, were Daffodils "with the green world they live in."

Anyone who has grown even a few of them will subscribe to this sentiment. Their contribution to the glory of Spring, where they are planted in properly chosen varieties, can last a good six weeks.

That this loveliness increases, anyone can discover by lifting a Daffodil clump after a few years and finding, clustered around the mother bulb, a dozen or so smaller ones that will come into flower shortly. Once I tried to count this increase —an initial investment of a dozen Van Waveren's Giants yielded after three years an interest of thirty-six flowering size bulbs and innumerable bulblets, but what innumerable progeny these thirty-six have now given, I would not venture to say. Their loveliness about the place has certainly increased and their noble beauty is a joy forever.

Enthusiasm for Daffodils grows as steadily as this increase. It has been advancing speedily in this country; in fact, we have arrived at the point where one can scarcely say he has a garden unless it contains some Narcissi.

IF ONE'S garden is small, start with a small, choice collection designed to give a full season of flowering and a variety of superb bloom. It might be selected from the following newer sorts: Beersheba, Mrs. John Bodger and Mrs. H. E. Krelage of the White Trumpets; Dawson City and Mount Royal of the Yellow Trumpets; Moira O'Neill, Robert E. Lee or Jefta for Bicolors; Pilgrimage, Francisca Drake and Bernardino for Incomparabilis; Lady Diana Manners, and Diana Kasner for Barrii; Mystic, Mitylene and Gertie Millar for Leedsii; White Wedgwood and General Pershing for Jonquils; March Sunshine of the Cyclamineus; Moonshine of the Triandrus; Twink and Indian Chief and the old orange and primrose Phoenix of the Doubles; Dactyl and Socrates of the Poets; and Stella Polaris and Glorious of the Poetaz or cluster flowered. These need not be bought by the dozen; of the most expensive kind one or two will suffice to make an adequate beginning.

If your garden is roomy, with an old orchard or a bit of woodland dotted with sunny glades, then Daffies can be planted in quantity. For such massed planting one either buys the reasonably priced mixtures by the hundreds or thousands or buys them in groups, such as Queen of Spain, Evangeline, Mrs. Langtry, Barrii Conspicuus, Sir Watkin, Horace, Almira, Poeticus Recurvus, etc.

LOOKING back at my garden notes of eighteen years ago, I find that I first dabbled my toes in the Daffodil sea by an initial planting of a dozen each of Emperor and Empress, Von Sion, Silver Phoenix and Jonquil Campernellii—surely a small and simple enough beginning for seven acres. These having brought great delight, the next Autumn the fringe of an eastward sloping orchard tempted me into naturalizing a dozen more kinds in shoals of a hundred each. From that time on my enthusiasm has kept pace with their increase. The orchard is a Milky Way in Spring, and all about the place are groups and shoals of named varieties. One hundred and four kinds were checked as blooming this year and a carefully selected group of the new kinds to go in this Autumn will bring the collection to well over two hundred.

I mention these figures to testify how easily one can succumb to enthusiasm for Daffodils. If in Autumn the choice lies between a new hat and a few choice Daffies, the Daffies usually win. Where the price is steep, only one bulb is bought. Friends rich in rare bulbs send me a bit of their increase. Daffodil fanciers are an open-handed lot. What's more, our dealers are alive to the growing Daffodil enthusiasm.

During the years of the Narcissus Prohibition, American growers raised large stocks of well-grown bulbs. At first these were limited to the more ordinary and cheaper varieties, such as are available now at low price for naturalizing. Of later years they have been adding the newer and choicer kinds until the number of varieties now available in this country are of sufficient variation to satisfy adventuresome gardeners. The impending lifting of the Narcissus importation ban will make still more varieties available—perhaps some of doubtful merit

Today the number of recognized named varieties comes to well over 6,000—a bewildering array. And although hybridizers, taking pride in the work of their hands, invariably insist that their darlings are improvements over existing varieties, the average beginner had better keep faith with the tried and true kinds.

IF YOU have never grown Daffodils, and face this horde of 6,000, where would you start? What would comprise a beginner's not too expensive collection?

There are no rules in making a Daffodil collection, only suggestions. And the suggestions are (1) select varieties to give a long flowering season, (2) have all classes represented, (3) keep a balance between the whites and the yellows and the red cups, (4) buy some of the cheaper, older kinds that have worn well and some of the newer and more expensive.

Based on these suggestions, my choice for a reasonably priced collection would be among the following:

Yellow Trumpets: Aerolite, Alasnam and King Alfred.

White Trumpets: Alice Knights, Mrs. E. H. Krelage and La Vestale

Bicolor Trumpets: Spring Glory, Glory of Sassenheim, Sylvanite and Robert Sydenham.

Incomparabilis: Bernardino, Croesus, Whitewell, Red Cross and Sir Watkin

(continued on page 106)

[illegible] white perianth [illegible] stands 21". A [illegible] Scheepers

MARQUIS RALPH, is one of the best of Mrs. Backhouse's introductions. In Europe it is especially popular. Scheepers

DOUBLE CAMPERNELLE is a tall Jonquil often 15" high. Double yellow fragrant flowers. Good naturalized. Stumpp & Walter

LOVELINESS, another pink Daisy, has saffron trumpet that will turn to pink. Recommend for border edges. Stumpp & Walter

RELATIVELY a newcomer among [illegible] Trumpets, Lord Wellington is a large flower with broad [illegible] From Mallet Scaley

AMONG the pinkish Narcissus is Mrs. R. O. Backhouse, with slim apricot trumpet. Shell pink fringed edge. Early. Scheepers

MRS. E. H. KRELAGE, a pale Bicolor, changes to a waxy uniform ivory white. Plant it generously. Van Bourgondien

BUTTERCUP, an old dependable Jonquil hybrid, can be planted in broad shoals in grass. Or under shrubs. Stumpp & Walter

ORANGE CUP, POETAZ, blooms in late midseason and can be naturalized widely in grass or sunny wooded glades. Stumpp & Walter

AN OLD Incomparabilis is John Evelyn, with flowers 5" across and a frilled 2" lemon cup. A great Daffodil. Van Bourgondien

GALOPIN, INCOMPARABILIS, can boast the most vivid red cup set on a broad white perianth. For the discerning. From Scheepers

FIRETAIL, a universally popular Barrii, is known for its orange cup frilled scarlet and wide cream perianth. From Scheepers





MARY COPELAND, a choice Double, is a mixture of creamy white, gold, lemon and vivid orange. It's a collector's item. Scheepers

LUCINIUS spreads a pure golden yellow wherever it blooms. An Incomparabilis Daffodil, reasonably priced. Van Bourgondien

A TRIED and true favorite is Will Scarlet, so easily come by that it should be planted in good quantity. Stumpp & Walter

A WHITE perianthed [illegible] Diana Kasner. A fluted yellow cup with a blood red frill on white ground. Stumpp & Walter

PURE white over-lapped petals, and a deep red cup characterize Irene Bordoni, Incomparabilis. A showy type. From Scheepers

EVERYONE can afford Whitewell, and yet no garden can afford to be without it. Incomparabilis. Starry bloom. Stumpp & Walter

EQUALLY easy in price is Cheerfulness, a Poetaz that blooms late midseason Has a strong stem. From Stumpp & Walter

OUR twenty-third choice is Commodore, with its large creamy trumpet and white perianth on tallish stems. Van Bourgondien

GOLDEN PERFECTION is a Poetaz, as you may know by its sulphur perianth, primrose eye and its bunched growth. From Scheepers

AMONG the desirable Barriis we class Mrs. Barclay for its hiflexed perianth and yellow cup edged orange. From Scheepers

HORACE is one of the oldest and best Poeticus hybrids and its low price encourages naturalizing widely. Stumpp & Walter

MOONSHINE comes under the head of Triandrus hybrid, a favorite for rock gardens. Three flowers to each stem. Scheepers

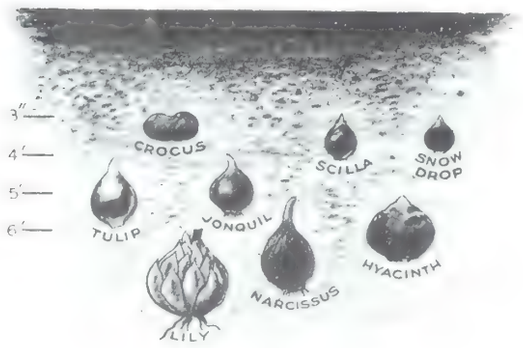
Fall planting facts

Lilies. [illegible] Lilies can be planted [illegible] as soon as [illegible] But since one can never [illegible] the ground will [illegible] and the bloods come, it is well [illegible] to get [illegible] and [illegible] bulb with a cushion of coarse sand to guard against excess water rotting [illegible] and between the scales and crisping up. Lily bulbs are [illegible] as soon as they are available in the market, generally during October and November. Old [illegible] plant [illegible] at least 6" deep.



Evergreens. Properly [illegible] evergreens and [illegible] deciduous trees will [illegible] from the nursery [illegible] their roots and soil neatly [illegible] in burlap [illegible] and [illegible] The purpose of this is to preserve the root system [illegible] without [illegible] out, thus simplifying the trees' task of [illegible] in their new home. Such trees should be [illegible] in fall [illegible] to [illegible] the [illegible] around the trunks, after they are in place in the holes, and [illegible] the [illegible] of [illegible] Evergreens should be watered until really hard freezing weather, to prevent winter injury

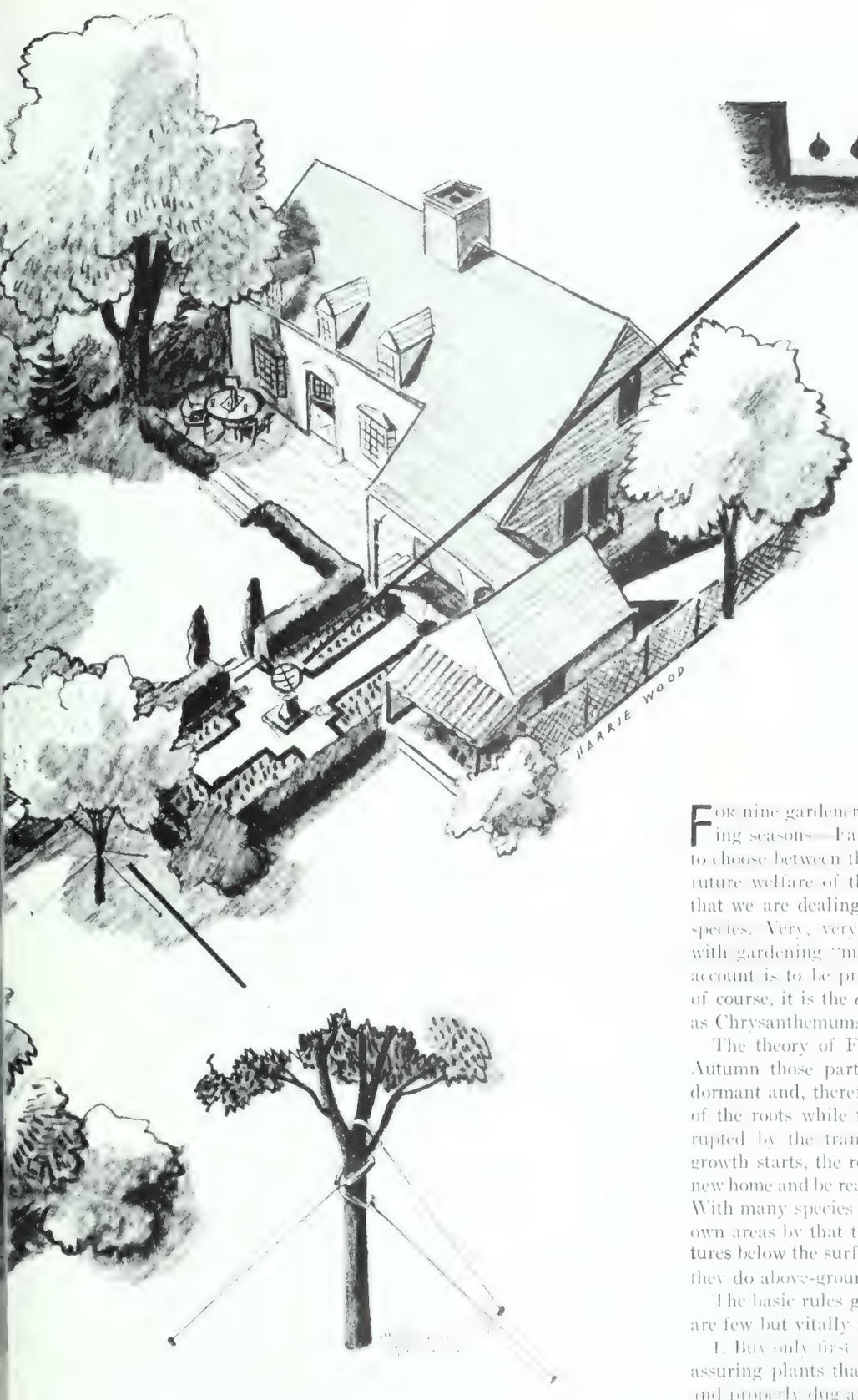




Peonies. To plant Peonies with their "eyes" (the stubby buds for next year's growth) more than 3" underground is to run the risk of getting stalks but no flowers the following season. The ideal depth for these eyes is between two and three inches. Use soil shared by mold, well drained, and formerly manured for Peonies. Old manure and ground bone are both good ingredients. In planting, keep the clump at the proper level and work the soil among the heavy starchy roots, so as to leave no air spaces. Use care not to break the roots or eyes both of which are quite brittle. For specially good varieties see Prof. [illegible] article in last month's issue.



Bulb Depths. The correct depths for various kinds of fall-planted bulbs are indicated in this drawing. While some kinds will find their own proper level after planting, gradually working their way up or down as the case may be, it is much better to set them right in the beginning. It is important, too, to plant them right side up; in practically every species the most pointed portion is the [illegible] and [illegible] that the [illegible] should [illegible] [illegible] [illegible]





Tulip Beds. [illegible] planting of tulips [illegible] important [illegible] Color tones [illegible] same time so as to produce [illegible] mass effect. Bulbs of [illegible] quality and type are necessary for this, and all must be set at the same depth. The surest way to make certain of this last condition is to excavate the whole area before doing any planting, carefully raking it level and checking for uniformity. The bulbs are then set evenly from four to six inches apart and the soil filled in over them to the surrounding ground level or a little higher. Allowance must be made for settling

New Trees. Newly planted trees of all kinds should be provided with effective support to hold their trunks perfectly upright and proof against tilting no matter how [illegible] the wind blows. In the case of trees not over six or seven feet high a single tall stake close beside the trunk, if firmly set, will usually suffice. Larger ones, however, need three guy wires evenly distributed around them. Where these encircle the trunk they are passed through short collars of rubber hose to cushion them. Supports must remain until the roots really take a firm hold in the

For nine gardeners out of ten the year holds two main planting seasons—Fall and early Spring. There is not as much to choose between them as we used to believe, in respect to the future welfare of the plants concerned and assuming always that we are dealing with hardy as distinguished from tender species. Very, very often, though, Autumn is less crowded with gardening "musts" than is Spring, and if only on that account is to be preferred. For the majority of hardy bulbs, of course, it is the *only* time. And for only a few things, such as Chrysanthemums and other Fall flowers, is it *not* the time.

The theory of Fall planting is based on the fact that in Autumn those parts of plants which are above ground are dormant and, therefore, will make no demands on the vitality of the roots while the latter's whole scheme of things is disrupted by the transplanting process. By Spring, when new growth starts, the roots will have become well settled in their new home and be ready to meet the needs of the new top growth. With many species the roots will actually have extended their own areas by that time, due to the fact that growing temperatures below the surface remain favorable later in the Fall than they do above-ground.

The basic rules governing successful planting at this season are few but vitally important:

1. Buy only first class stock from a reliable nursery, thereby assuring plants that are healthy, well developed, well rooted and properly dug and packed.

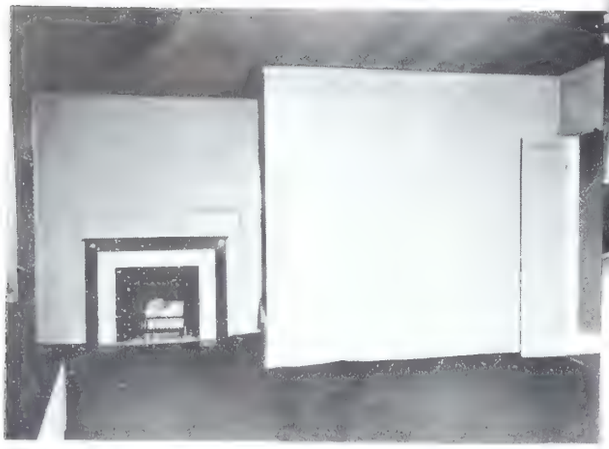
2. Have the ground well prepared in advance, free of rocks, reasonably rich and of such consistency that it will neither pack into an impenetrable mass nor be so porous that it can hold little or no moisture. If heavy and clayey, lighten it with coarse sand, peatmoss or even coal ashes; if too gravelly and porous, give it substance by digging in good loam, leafmold, peatmoss or other moisture-retentive material.

3. Dig all holes deep and wide enough to accommodate the roots of the plants without bending [illegible] (continued on page 109)

Before and...



LIVING ROOM WITH PARTITION CUT DOWN



LIVING ROOM BEFORE



After, in Chicago

THE apartment of Mr. and Mrs. Frederick Rank in Chicago looked fairly discouraging when they started to decorate it and yet, by knowing what to save and what to eliminate they managed to create the sort of rooms they wanted. Take that partition in the living room, for instance. It overshadowed the fireplace and gave no room for chairs around it. This was cut down and made into a bank of comfortable seats. The stairs that the partition hid are now more easily reached. The fireplace was given a new and more modern surround.

One of the smaller bedrooms was made over into the kitchen and the kitchen transformed into a dining room. With doors off and shelves rearranged, the old kitchen china closet serves for buffet.

Against these backgrounds, freshly painted and papered, the Ranks set their furniture. Light in scale and mostly in the Directoire style, it fits the new environment perfectly. Venetian blinds instead of shades, and curtains draped in the Directoire manner give the rooms distinctiveness. Mr. and Mrs. Rank did the decorating



KITCHEN BEFORE



KITCHEN BECOMES DINING ROOM





LIVING ROOM IN ITS NEW INCARNATION



LIVING IN GLASS

Godfrey Ernst

Almost unbelievable developments have taken place in glass in the past few years. We now have glass that bends without breaking, glass that breaks without splintering, glass that keeps out heat, glass that keeps out light, glass from which a thin bulb can be made that will withstand a twenty ton pressure—in short, glass in more than 300 varieties to serve countless structural and decorative requirements.

You can have an entire wall of glass brick or one faced with glass panels in a multitude of colors. Your fireplace may be of glass in any color or combination of colors. Door frames of glass may glow with soft light; doors may have panels of glass that catch passing reflections in a fascinating display; stair rails may be of solid glass rods or strong hollow tubes, fluted or etched.

Glass itself can be colored, or it may be crystal clear and receive its color from lighting, so if such a thing were desired, there could actually be a different color scheme for every day of the month.

Whatever type we choose, it may be used plain or in a variety of beautiful designs that can be etched, engraved or molded. These designs may be on the back of the glass so that a smooth surface will make cleaning easy.

To understand something of the effects that may be secured with glass, some idea of the different kinds of glass is necessary, for there is as much difference between one kind of glass and another as there is between ordinary pine and satinwood.

Take first the crystal wine glass for the table. This fragile piece has a high sparkle because of the density of the glass, and it expands or contracts quickly under the action of heat or cold. That is why such a glass breaks when hot water is poured into it.

At the other extreme is the glass of which cooking utensils are made. This hardy glass is used for exterior work or in any place where there are wide and sudden changes of temperature.

These are the two extremes, and in between are the variations that have been made up especially to serve a specific purpose. The purpose determines the type of glass to be used.

There are four main types of glass: lime glass, such as ordinary window or plate glass; lead glass, more expensive, which has a high sparkle and is the wine glass type, used for lighting fixtures, grilles, etc.; borosilicate glass, the cooking utensil type, more expensive than lime glass but less than lead glass and is especially suited to any outdoor use; and ultra violet types, which let in the healthful rays of the sun.

Flat glass may be had in a type that can be described as an opaque colored plate glass. It comes in a variety of colors—ivory, jade, gray, black and white—and is getting to be quite popular as a wall material, either in tile form or in sheets of various dimensions. Since it will not crack or craze and does not absorb odors, it is excellent for use in bathrooms and kitchens, although its decorative possibilities make it suitable for any room of the house. Joints can either be emphasized or made almost invisible. The wall may be of one color, the base strip and top molding of another. These contrasting strips may be etched or treated in a number of interesting ways. When color is applied to the pattern or design so secured, the effect may be absolutely startling in its sheer beauty—almost like a master painting.

Diffusing or translucent glasses resembling alabaster are of this same general type. They are made with minute particles in addition to the ordinary composition and have a milky color. They are largely used to diffuse light from lamps, and you have often seen them as a flat slab in the ceiling concealing one or more lighting bulbs.

These architectural or decorative glasses may all be cast in molds, when they are called molded glass. They may also be pressed, which consists of pressing a pattern into a flat glass. Or a design may be (*Continued on page 99*)







At the top of the opposite page, a classical urn is carved in intaglio out of horostrate slate. The other decorations in the opposite page show various elements of ancient decoration for lighting or decorative purposes. Across the top of this page, a modern living room with a wall-to-wall carpet. Wall Designed by Hiram Mercurio. Above, a modern room with a fireplace. Its light comes from a wood chest. Courtesy of Bloomingdale's. Solid oak panel, dressed in birch and sycamore veneer. Walls and ceiling are painted in pastel shades. At the right, rooms in the New York store of Mrs. John D. Rockefeller, Jr.



By Gerald K. Geerlings

1 Architectural design isn't just a matter of using the right embellishments for a given style. Design as well as construction begins with the walls. Not only can a wall show architectural style, but such elements as dignity, formality, informality and even hospitality can be indicated. Take the Georgian house directly opposite. Simple walls, regularity of outline, balanced treatment of voids and solids and restrained use of ornament reflect dignity and give a pleasant sense of formality that might be termed gracious. This house has a wide choice of wall materials: stucco, brick, dressed stone, cast stone, flush boarding.

2 An elementary knowledge of architectural stratagems includes the use of accents to stress the horizontal, the vertical, set off corners, achieve an effect of balance where it does not really exist, etc. In this case a house that would otherwise appear to have a height disproportionate to its breadth has been brought down to seem much lower by the use of channel grooves, called rustications, carried along its own walls and the garden wall, which has been made an extension of the house wall. Lower walls are brick with every fifth or sixth course slightly recessed to make the grooves. Above the second story window sills stucco has been used.

3 In 17th Century England houses very often deliberately went austere, standing tall and proud, in lonely grandeur. Here is a design that was adapted from an English house of this period at Hampstead, London. The lack of horizontal accent, which might have been introduced as a base-course just above the foundation, or again as a band-course at window level, and the extreme simplicity of the cornice, coupled with all the verticals, springing directly from the ground, emphasize the effect of extreme height and stiffness. The sharply pitched hipped roof also does its own bit in carrying the house on up into the air.

4 Here again, in a house whose design was prompted by an 18th Century residence at Tours, we find the type of dignity and formality observed in the first house shown, this time with a slightly Gallic flavor noticeable in the roof lines, the dormer, and somewhat in the general proportions. In this case rustications are used to accent corners. The iron balconies and the simple corner accents give this house a personality that is totally lacking in the house above it. Stability is accented by the base-course which is continued as a low garden wall. The wall material would be chosen from the long list of types suitable for formal effects.

5 The keynote of the original Colonial houses was good sense, yet today's version of the Colonial is too often subjected to trivial features. Among the most objectionable is the pinched entrance gable, trailing down within a few feet of the ground on one side, and projecting only a few inches from the house proper. The asymmetrical gable can be effectively used, as shown, but it must be substantial and integral with the balance of the house. The original, in a Philadelphia suburb, shows an unusual combination of stained siding and cream stucco. Note the absence of purely decorative features; fine character is built in the walls.

6 Although essentially this house is rather formal in character, an informal note has been built into the walls by way of a masonry base of roughly dressed fieldstone which extends from the ground to the first floor window sills. The masonry section of the wall has been extended beyond the house proper to form a garden enclosure and a base for a pergola. This is a pleasant means of connecting house and garden. Such a treatment is quite suitable for a house of this type, which although formal in design has a rambling plan. Above, the walls would be stucco, cast stone or some material that would give a smooth, clean surface.

7 Although it probably cannot strictly be classed as an architectural expedient, the French have worked out a simple but effective device for reducing the apparent height of a house to produce that desirable low-lying effect. They set lattice between second story windows and encourage vines along it to compose a horizontal band with the windows. Even in Winter the frieze of twigs and lattice will do a good job of pulling the house down to earth. The porch is set at right angles to the house, rather than parallel, so it will darken only one window or door opening. The deck roof gives a second floor terrace gained from a bedroom.

8 The garage is coming into increased importance, as it should, and its forecourt is becoming the front door of the house. Here is a suggestion culled from the French, with an outside stairway, useful to the male of the house when he wishes to evade a female party. The second floor door at the head of the stairs also admits to a useful terrace, located over the garage. The walls could be built of hollow tile covered with stucco, brick being used for quoins and painted white. Note that these outside stairs have a solid masonry railing, and that the forecourt walls give a sense of repose and orderliness to the composition.


Formal
Informal
1
2
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No Cook and a



WHAT a lark. The cook's tired, most of the furniture has gone to the auction rooms, and we're installed in restrained economy in two-rooms-and-a-kitchenette, and I mean kitchenette—two burner stove with tiny oven and broiler, compact little refrigerator, no place to put anything. Meals scaled to the equipment are indicated, still delectable, of course, but very limited as to number of courses. Soup, *pièce de résistance*, and probably fruit or cheese. The first and last are easily accomplished, so the concentration must be on a wonderful main dish, such as one of the following, all made up to serve six.

CHICKEN STEW. Put 1 teaspoon of salt in 2 quarts of water and heat to boiling point in a large, tightly covered enamel pan. When boiling, add ¼ pound of salt pork, cut in tiny squares, 1 chicken cut up as for fricassee, 2 carrots, peeled and diced, 6 little white onions, peeled and cut in two, 1 cup of fresh lima beans, 2 cups of corn cut from the cob (or a large can of corn), a pinch of cayenne pepper, plenty of freshly ground black pepper and a little piece of parsley. Cover tightly, bring slowly to a boil, skim well and continue to cook very slowly for two hours, stirring frequently. In the meantime, wash and dice 1 bunch of celery. Parboil it in very little salt water. Also dice in inch squares 3 or 4 potatoes. Peel and remove pits from 3 or 4 tomatoes and cut them up. When the chicken has cooked two hours, add the potatoes and the tomatoes. A small can of tomatoes may be substituted for the fresh ones. Add a teaspoon of sugar, cover tightly and continue to simmer for another hour. Ten minutes before serving add the parboiled celery. When ready to serve, add ½ pint of thick cream. Heat to boiling point and serve in a large soup tureen. This is eaten in soup plates accompanied by hot crisp toast, or crisp French bread.

TRIPE EN CASSEROLE. Wash 2 pounds of cleaned tripe in warm water and cut in strips about one inch by three inches. Make 2 kitchen bouquets, each containing 3 leeks, 2 bay leaves, a little parsley, 2 stalks of celery, and a pinch of thyme. Also [illegible] 2 cloves and 6 peppercorns. Peel and slice 6 small carrots. Butter the bottom of an earthenware casserole, or a bean-pot. Put half of the carrots in the bottom, then add 1 of the bags, 1 of the bouquets, 1 teaspoon of salt and half of the tripe. Now add, if procurable, a calf's foot, split in two lengthwise, otherwise 6 strips of bacon. Now add the rest of the carrots, the other bag and bouquet, more salt, a pinch of nutmeg, and the rest of the tripe. Pour over this 2 cups of cider containing no preservatives or ½ bottle of sauternes, 2 tablespoons of cognac, and enough consommé to barely cover. Put the cover on and seal it with a thick paste made of flour and hot water so none of the aroma will escape while cooking. Put in a slow oven and cook for four or five hours, the longer the better. When ready to serve, remove the bags and bouquets.

TABASCO EGGS. Heat in a chafing dish to boiling point ½ pint thick cream, ½ cup milk, ½ teaspoon salt, a pinch of cayenne, some freshly ground pepper, and tabasco sauce as you like it. Remember it is very hot. When milk is ready to boil, add 6 very fresh eggs, one at a time, but as quickly as possible, and with a small ladle, dip the cream over the eggs. When they begin to set, sprinkle with ½ cup of toasted bread crumbs mixed with an equal quantity of grated American cheese. Keep dipping the sauce over the eggs until they are firmly set and the cheese and crumbs are well mixed with the cream. Serve each egg on a square of hot buttered toast with some of the sauce.

LOBSTER-AND-SALMON PIE. First make the paste for the crust. Sift 1½ cups of pastry flour with ½ teaspoon salt. Work in with the finger-tips ¾ cup of butter, which has been previously worked in cold water to the consistency of putty and squeezed dry in a piece of linen. Moisten the flour and butter with tepid water—kneading lightly. Roll into a ball, place in a bowl, cover with waxed paper and a saucer and chill thoroughly for from five to six hours. In the meantime prepare a court bouillon of water, ½ cup of vinegar, 1 onion, 1 carrot, a bay leaf, a pinch of thyme and some parsley. When boiling, plunge a 2-pound lively lobster into the water and simmer for fifteen minutes. Remove from fire and cool in its court bouillon. When cold, remove meat from claws and body, carefully saving the lobster coral, which is placed in the refrigerator. Now, in an enamel pan, make a court bouillon of 1 cup of white wine and 2 cups of water, a bouquet of parsley, thyme and bay leaf, 1 teaspoon of salt and some peppercorns.

Kitchenette Written and Drawn by June Platt

When boiling, put in this a 2 pound piece of fresh salmon preferably from the middle of the fish, and place on back of stove to barely simmer for forty minutes. Remove from fire and cool in its juice.

Now make a sauce as follows: peel and chop fine 1 onion, 1 good-sized shallot, 1 small carrot and a little parsley. Cook for a minute or two without browning in 1 tablespoon of butter, then add 1 teaspoon of flour, mix and add a cup of stock from the salmon and the pulp only of 3 tomatoes, a pinch of cayenne, a dash of paprika, freshly ground pepper, salt and a pinch of nutmeg. Simmer gently.

Next, cream 2 tablespoons of butter with the lobster coral and put through a fine sieve. When the sauce has reduced to about 1½ cups, strain through a sieve and stir into it the lobster butter. You are now ready to assemble the pie. Butter a glass or earthenware baking dish suitable for making a deep dish pie. In the center lay the salmon, from which you have carefully removed skin and bones. Put around this the lobster meat you have sliced with a silver knife. Pour the sauce over all. Now flour a board and the rolling pin, take a little piece of the paste and roll it into a long inch-wide strip, enough to go around the edge of the baking dish. Paint the outer edge of the dish with a little slightly-beaten egg-yolk and press the paste securely around the edge. Paint the strip with more egg-yolk. Roll the rest of the paste and cover the pie. Trim the paste so that it hangs over the edge about an inch. Press it carefully to the narrow strip and, with your fingers dipped in flour, crimp the edges. Work quickly. Brush the top all over with more egg and make a small hole in the center of the crust. Lay around this small diamond-shaped pieces of paste to form a decoration. Make small incisions around the edge of pie and place in an oven of about 450°. After ten minutes, reduce the heat to 350° and continue to cook slowly for from thirty to forty minutes. Serve at once.

BAKED CHICKEN CUSTARD. Put a roasting chicken, cut up as for fricassee, in a pan, add 1 onion, 1 carrot, a piece of celery, salt and pepper, a lump of butter and just enough warm water to barely cover. Place on fire, bring gently to a boil, skim, and simmer gently until the chicken is very tender and the meat falls away from the bones. Remove from fire and cool in its broth.

In the meantime, peel and slice very thin 6 little white onions. Cook them without browning in a tablespoon of butter and a tablespoon of water until tender. When the broth is cool, strain it from the chicken through a piece of muslin. Remove the skin from the chicken and pick it from the bones in as large pieces as possible.

Butter a baking dish, put the dark meat in the bottom, then the onions and then the white meat. Beat the yolks of 6 eggs lightly and then beat them into 2 whole eggs. Add 2 cups of the broth and ½ cup of cream, taste and season with more salt and a pinch of cayenne. Strain over the chicken. Place baking dish in a pan of hot water sufficient to reach to half its height. Set on fire and bring to a boil, then place in moderate oven to set. When firm to the touch, sprinkle top copiously with buttered, toasted bread crumbs. Garnish with parsley and serve at once.

SPINACH RING WITH MUSHROOMS. Cook 4 pounds of spinach. Drain well, squeeze dry and press through a sieve. Drain again. Then add 1 teaspoon of grated onion and salt and pepper to taste. Beat the whites of 3 eggs stiff and fold into the spinach. Fill the ring with this, place in a shallow pan of hot water and cover with a piece of paper buttered on both sides and put in an oven whose temperature is about 400°. Cook for ten minutes and reduce heat slightly; continue to cook for about a half hour. In the meantime, wash, dry, peel and slice 1 pound of mushrooms in fairly thick slices. Also peel 3 or 4 truffles and boil in a little white wine for five minutes, then slice them like the mushrooms. Now put 3 good tablespoons of butter in a saucepan. Add the mushrooms and truffles and place on the fire. When the butter is melted, add the juice of 1 lemon, continue to cook a minute or two, then add salt and freshly ground pepper, a pinch of nutmeg, 4 tablespoons of tomato sauce and a little beef stock or beef extract dissolved in hot water. When all this begins to boil again, add a little glass of sherry and continue to cook gently for twenty-five minutes. When the spinach ring is cooked, turn it out onto a hot platter and pour the mushrooms in the center. Serve at once.

BAKED CALVES' LIVER. Buy a fine piece of calves' liver weighing about 3 pounds. Have the butcher leave it whole but ask him to lard it for you just as he would prepare a pot roast. Also buy ¼ pound of salt pork (continued on page 101)





Wedgwood Rooms





ANTON BRUEHL

DESIGNED by Derck Patmore for B. Altman & Co., these rooms were inspired both in coloring and decorative detail by the tints and ornaments that were used in Wedgwood ceramics.

Thus the bedroom at the top of the opposite page starts with a Wedgwood blue cornice above white walls. Blue and white Wedgwood plaques are set in the mantel. The carpet is blue and the hangings are of Wedgwood blue satin. On the bed these same colors are repeated in white satin with blue piping and buttons. The dressing table is painted white with blue swags and knobs. Lamps of blue and white Wedgwood

Wedgwood green walls with white trim and a green carpet form the living room background. Curtains are off-white taffeta with Wedgwood green border. The sofa has a white and gold frame and gold satin upholstery with white and gold rope welt. The secretary is taken from an Adam drawing. On the table is a green and white Wedgwood lamp.

In the dining room the walls are Wedgwood yellow and the rug, hand-tufted, is half blue and half black with white stripes. Curtains are white damask figured with gold leaf design. The furniture is Adam, with chairs upholstered in egg-shell antique satin damask

Children go Modern

By Ilonka Karasz



THIS nursery is one of six children's rooms I recently designed for Saks Fifth Avenue and with furniture made by Amodec to afford children associations now being advised by our most modern child psychologists. The furniture is all white, with knobs of the primary colors on drawers, each drawer a different color inside. The table has a yellow top, white legs and blue drawers. The crib has chromium bars and colored balls on the bed posts and on the crib is a yellow and white candlewick spread. The chairs are gray with yellow rush seats and blue rungs. The walls are a simple plaid in pastel shades with pictures of toys cut out from another wall paper and pasted on where decoration was wanted. At the windows are fish net. The draperies are of rough spun silk in periwinkle blue with primitive birds and flowers. It is Ruth Reeves fabric. Yellow linoleum covers the floor.

To what extent does such a nursery depart from the conventional Baby Blue and Bo Peep sort of room that has generally been allotted to children? And why should children's rooms go modern?

Designing for children is infinitely more difficult than for grown-ups. It must be governed not only by artistic expression but also by some understanding of educational methods and child psychology.

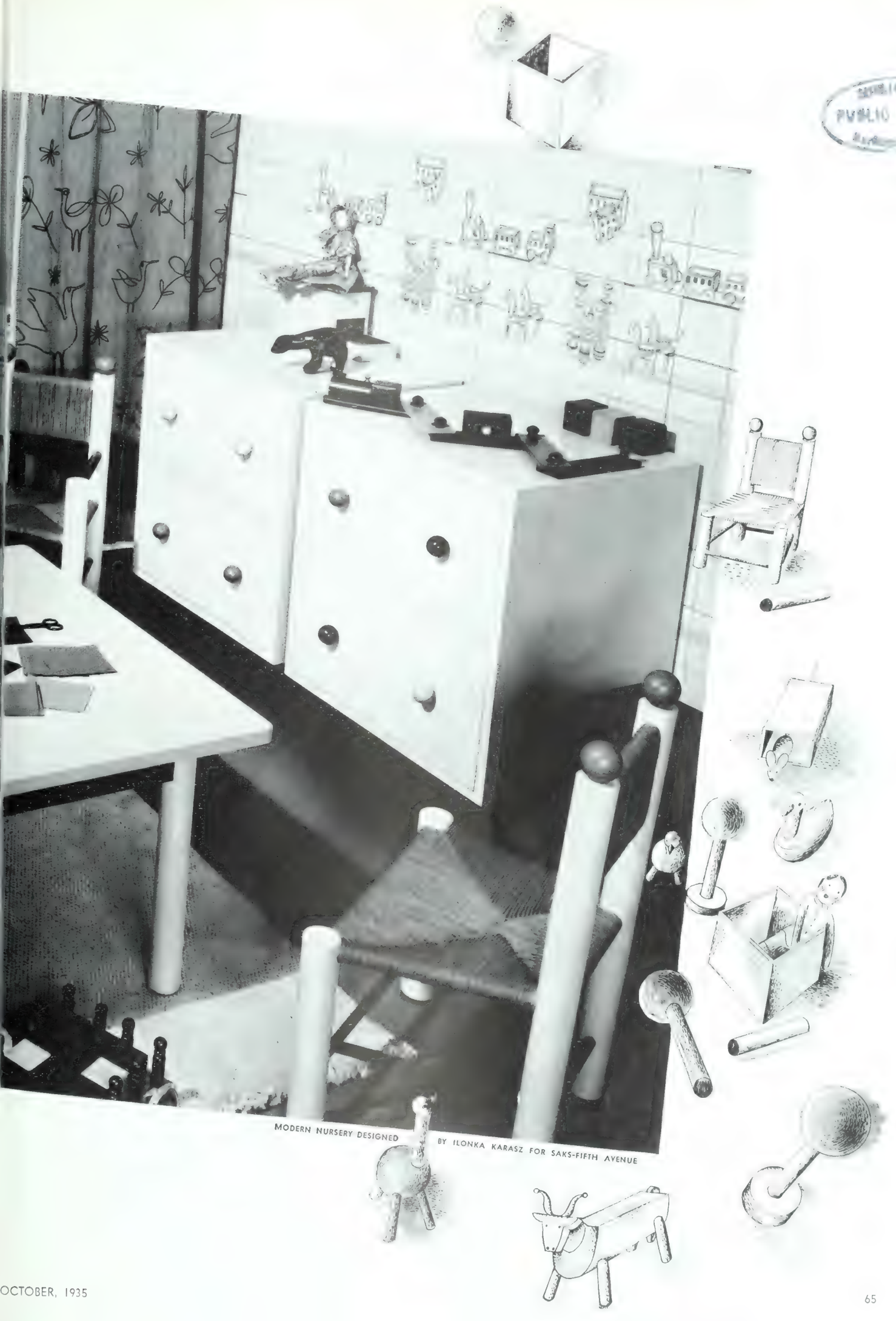
Children cannot be looked upon exactly as adults. The very young child, as yet "unconditioned," as the child psychologists say, has no reactions in any quantity. He has only reactions or responses, plain and simple. No question—Shall I like this or not? Ought I to like it? Is it good or bad?—passes through his thinking apparatus. He just reacts. He takes everything with curiosity, and then sorts things out for himself. A red ball will be a red ball for what it can do. He won't wish it were lavender. He won't dislike it unless something painful becomes associated with it. That is where the damage can occur. By some accident, he may associate red with something that was painful at the time but which had no intrinsic relation to the color. Without further development in the field of color he may, at the age of thirty, still dislike red!

To avoid such a limitation of his taste, surround the child with objects of elemental forms and colors of all kinds in shades and intensity. Don't limit him to Baby Pink or Baby Blue. Vary the shapes and sizes of furniture and toys. Then he is more likely to arrange them for their own values than for their associative value of someone else's selection of pinks, blue, and—pale green. He will thereby develop taste, discrimination—and be far more gratified by the world around him as a child and as an adult.

When we take a simple geometric unit such as a cube and build out of this our various other units, this, like the number one, always signifies for the child a measure, as it were, to

(Continued on page 104)





MODERN NURSERY DESIGNED BY ILONKA KARASZ FOR SAKS-FIFTH AVENUE

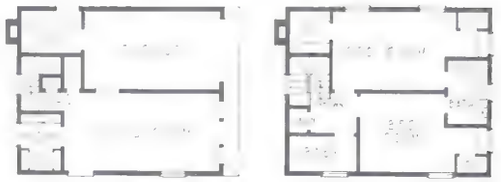
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William and Mary built a house...



It was a VERY LITTLE house, but it wasn't an ordinary little house. It was a little house with PROSPECTS. Some day it was going to be a MIDDLE SIZE house. And still later it would be a BIG house. For BILL and MARY had a lot of LAND that Bill's father gave them for a wedding present. And besides they didn't want to have to move about when they needed more ROOM, which being FORESIGHTED, PRACTICAL people they knew they would.





So they THOUGHT and THOUGHT about a kind of house that would grow. And then they went to a GOOD ARCHITECT who understood just what they wanted and taking his trusty T Square in hand, drew THREE HOUSES... a small house, a middle size house and a big house. But they were really all the SAME HOUSE, which sounds like a fairy story, but it isn't.



The first was a little square house with just ROOM FOR TWO, but with all

modern CONVENIENCES. The second had more rooms which the architect called WINGS, that were going to be added to the first house when BILL made more MONEY and the family grew bigger. The third was very imposing like what some people call a MANSION and had still more rooms and all sorts of LUXURIES — a game room and a two-car garage. But right in the middle of all the luxuries stood the first little house.



So the LITTLE HOUSE was built and in no time at all BILL got a raise in salary and then another raise. And what with one thing and another they began to feel CROWDED in the little house, so they went to the good architect and he added the wings and so then there was a middle-size house. And presently, likeable, energetic BILL became VICE-PRESIDENT of the bank and before they knew it they were all in the BIG HOUSE, as they knew they would be all the time.

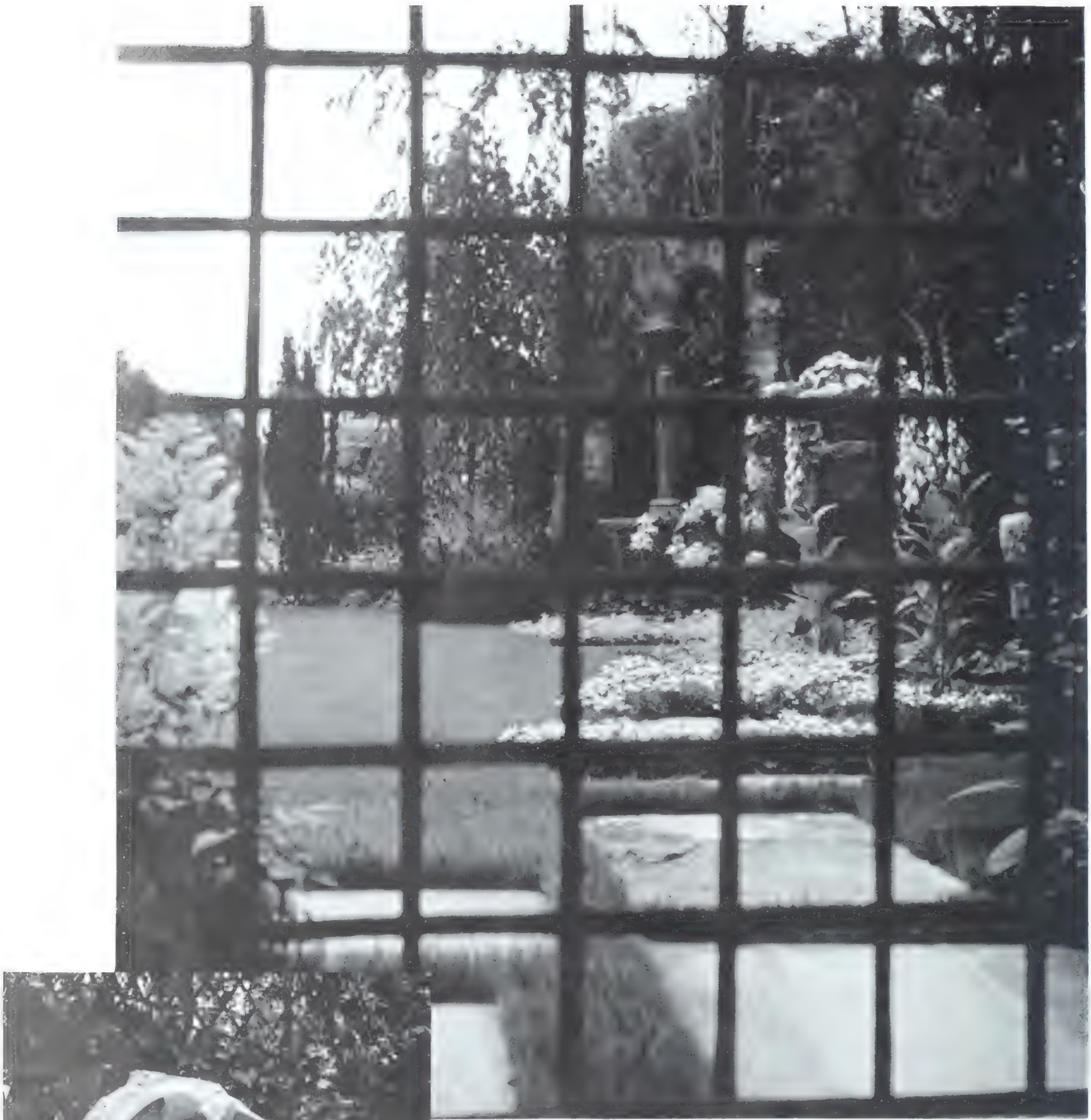
AND SO THEY LIVED HAPPILY EVER AFTER.







JOSEPH B. WERTZ, ARCHITECT





Featured at this year's Paris flower show

While the Great Ordeal Flower Show in London is apt to demonstrate plants more than landscape design, the Flower Show in Paris often tends toward garden architecture. This year the principal exhibit was a green and white garden designed by Prévosteau and Courcelles, in which a ruin figured prominently. [illegible] indicate a revival of an old taste in garden embellishment. To the left is a gray [illegible] of unusual design by G. Forgeot. It was awarded a gold medal

Consider these bulbs from out of the West



By Louise Beebe Wilder

NOTHING more romantic or engaging has ever come out of the West —not even young Lochinvar—than the bulbs that are to be found in the mountains and on the plains and deserts of our far west country. Why they do not occupy an honored place in every garden east and west is a mystery that invites pondering. They possess beauty of a most uncommon kind, grace, great variety of type and certain of them are as readily grown as any of the bulbous plants to which we commonly devote so much space. Variety is the spice of gardens as of other spheres, and that in our wanderings in spring gardens here and there we so seldom encounter any of these lovely native flowers shows a crass neglect of opportunity and a dull acceptance of the tried and often tiresome. It is the more surprising since in comparison with many of the so-called Holland bulbs their cost is very moderate.

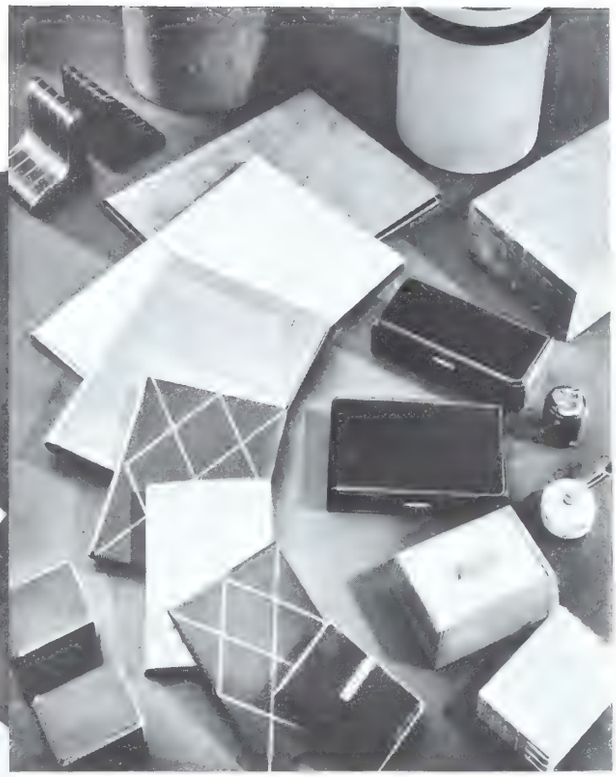
There are numerous western plants that might properly come under a broad interpretation of the word "bulbous", but there are four species that are of especial value to the gardener—the Camassias, the Erythroniums, the Calochortus, the Brodiaeas, and for those who like to take a shot in the dark and do not too much mind missing their mark, the Fritillarias might be added. The first two may be grown with the greatest ease, certainly as easily as Daffodils and Scillas; the others, while requiring preparation and consideration, may be enjoyed in most gardens and their unusual beauty amply repays the trouble we must go to in their behalf, while the admiration they provoke in all beholders causes the breast of the most modest gardener to swell pridefully.

First take the Camassias. There are Camassias to be found in the Eastern States in certain localities but they are inferior and it is not until we cross the Rocky Mountains that we need take special note of them. There we see them forming blue seas amidst the grasses of damp sunny meadows. The name Camash or Quamash was bestowed upon them by the Indians of the Northwest who made use of the onion-like bulbs as a food, and it is said that wars were fought over the possession of the Camassia grounds. These are beautiful and showy plants. The long leaves come directly from the bulb and the leafless flower scape, from two to four feet tall, arises out of their midst bearing many large starry blooms in a spike, opening from the bottom upwards and in color from white or cream through many tones of pale and deep blue. These starry flowers are further set off by the conspicuous yellow stamens and by lines of darker blue (on those of blue coloring) on the narrow segments. The blending of blue and green in the unexpanded flowers of the deep blue forms is one of the loveliest color effects I know in nature.

Two kinds are readily at hand, the third may take some looking for. *C. quamash* (which used to be known as *C. esculenta*) and *C. leichtlini*, taller and with both blue and white forms, are splendid garden plants. *C. cusicki* is rarer. It has a large bulb something like a potato, broader leaves, taller and stouter stems and many more flowers. These have very narrow segments of a pale lavender color and they are crowded together along the upper part of the scape so as to present the appearance almost of a plume.

While growing naturally in dampish meadows the Camassias take readily to all sorts of garden conditions and during May add their spire-like grace to many situations. They prefer a rich not too dry loam (free of fresh manure) and they will thrive (*Continued on page* 110)





METAL

Smart details for ensembles in three popular materials



ystal

LEATHER





New accessories . . . lovely to look at and useful as well

CRYSTAL almost seems to have become plastic. Many surprising shapes have been developed—shell forms, scrolls and streamlined boxes are among the gleaming new inventions. It is sleek edged, most of it, and unadorned—colorless usually, the better to display its endless values. When colored glass is used the shades are less harsh than formerly—smoked and unpolished etched surfaces, with more luminosity than heretofore.

FLOWER vases and bowls are either severely simple and heavy, or blown fine as a bubble. Modern forms are tempered to enhance unusual flower arrangements, allowing for the natural movement of the stems and blossoms. A version of the rose bowl of the gay 90's has appeared. So has the spiderflower vase, elaborate like a magnified dew drop. Further information about the accessories illustrated will be found on page 86

ACTIVITIES FOR GARDENERS IN OCTOBER



FIRST WEEK

For large grounds as well as small the trained dwarf espalier fruit trees now available in this country are one of the best investments you can make. When established by the hand of an expert they are broader in form, long lived and extremely desirable from the ornamental as well as the fruit yielding standpoint. In their various shapes they are available for edging paths, growing against garage house or garden walls, on trellises, or to form a living fence along the top of a retaining wall. Planted now, most of them will begin fruiting next season and continue for years.

Blackberries and Raspberries are listed among the biennial cane fruits, so to speak, in other words any given shoot lives only two seasons—the first as new, soft wood, and the second as a bearing cane. After bearing, it dies, its place for the following year being taken by a fresh young shoot. This means that every year, after the berry season has passed, you must go over the planting with pruning shears and heavy gloves, cutting out the dead wood at the ground line and destroying it. If this is not done now the plants will be a mess and hard to pick from next year.

Many of the Fall flowering plants in the border are persistent self-sowers and if you do not watch them will soon fill all the soil around them with volunteer seedlings that only time and effort can dislodge. Without making too much of a chore of it, a great deal can be accomplished toward forestalling this rapid multiplication by cutting the flowers freely for the house and snipping off the heads of those not so used before they have time to set and scatter their seeds. This, plus regular weeding, should keep the border in shape and help to maintain cherished color schemes.

SECOND WEEK

Another timely activity in the flower garden, valuable alike in maintaining neatness and checkmating disease and insects that otherwise would survive the Winter and reappear next Spring, is to cut down all the dead and dying stalks, lug them away and burn them. Don't pussyfoot about it—wade right in. A sickle is a good tool to use on the tallish plants, supplemented by pruning shears for the heaviest stalks such as Mallow. If the job is thoroughly done the garden's appearance will be greatly improved and the way will be cleared for unhampered growth next Spring.

The time to cut down and dig the Dahlias is right after their foliage and stalks have been killed by the first real frost. A sharp, heavy knife is as good an implement as any to slice off the stalks just above the ground. Then take a spade, cut down for a foot through the soil all around the plant and six inches out from the stalk, and carefully heave out the whole tuber clump and the soil around it. Turn the clump upside down to drain the liquid out of the hollow stump, and dry for several days before storing. Sand and slightly damp peatmoss are both good storage mediums.

All told, there is probably no Fall flower group quite as appealing as the hardy Chrysanthemums. Long though their season is, one always wishes it were longer—a wish easily fulfilled if you will take the trouble to protect the plants from the heavy frosts of middle and late Autumn. A light wooden framework around and above the plants, to be covered with burlap, building paper or other material during nights when frost threatens, often leads to two or three weeks' more bloom than would otherwise be enjoyed. The covering must be removed during the day, of course.

THIRD WEEK

Garden arches, pergolas and similar permanent features need periodical painting as much as does the exterior of the house. There is no time like the present to do it, for the leaves have fallen from the covering vines (if any) and paint dries quickly in the bright Autumn weather. Where there is much growth over the woodwork it is advisable to detach and lay it on the ground, if possible, until the job is finished. And while we're on the subject of garden furniture, better get ready to store the movable pieces under cover for the Winter, to save wear and tear.

Gladiolus digging is in order as soon as the foliage has withered noticeably, thereby showing that the bulbs have ripened off. After they are out of the ground the dirt is shaken off them and they are spread out in the sun to dry for several days before the top growth is cut off close to each bulb. After two or three weeks more under cover the old, shriveled bulbs and roots are broken off from the fresh corms and the latter stored in airy boxes, plentifully sprinkled with naphthalene flakes to kill thrips, in a cool cellar that is reasonably dry and airy.

Apples, late Pears and all other fruits intended for Winter storage should be hand-picked just before they are ready to fall from the trees and carefully sorted so as to discard any which are bruised, wormy or otherwise defective. Unless such fruit is in perfect condition when put away, trouble will develop and spread under the best storage conditions. An ideal plan is to wrap each selected fruit in soft paper, box and keep in a really cool, dark and not too dry place, such as a root cellar. The paper will check evaporation and keep the fruits from touching each other.

FOURTH WEEK

Water, water and still more water should be the program for all evergreens that were planted this year. This class of plant material simply must enter the dormant Winter season with an abundant supply of moisture in its system, so keep on with the watering until the ground actually freezes. Furthermore, in the case of evergreens that have been planted in places exposed to the sweep of strong Winter and early Spring gales, better give them some kind of windbreak so as to cut down the evaporation through the foliage during the dormant season.

Better remove all the dead and dying Asparagus and Corn stalks now, for their usefulness is past and they serve only to clutter up the landscape. The former can be cut off at the ground line with a heavy knife—or a brush scythe, if the bed is a large one; the latter had better be pulled up roots and all, so as to leave the ground clear for next Spring's planting. For the sake of garden sanitation both had better be burned when dry enough, though if the Corn has not been bothered by borers or ear worms its stalks can be kept to protect Roses, etc.

While the weather is still comfortable you will do well to check over all the stakes, trellises, wires and other kinds of permanent plant supports to make sure they are in condition to do their stuff through the trials and tribulations of Winter. This check-up will include, of course, inspection of the materials wherewith the plants are actually attached to the supports. A few extra ties put on at this time may well save some cherished vine, tree or climber from serious breakage at the hands of the wintry winds. Do not tie so tight as to bind the wood.

FIFTH WEEK

Another precaution against Winter damage is the complete emptying of all outdoor pipe-lines, faucets, bird-baths and other conductors or containers of water which are exposed to the possibility of freezing temperatures. Water expands as it changes to ice and develops a power in so doing which thinks nothing of bursting a heavy metal pipe or a concrete side wall. Large pools which cannot be emptied should have a few short pieces of log tossed into them to float on the surface and ease up the lateral force of the ice when actual freezing occurs.

For years this page has urged gardeners not to burn the fallen Autumn leaves but to save them so that they may rot away and form valuable plant soil. Each Fall, nevertheless, finds the suburban air fragrant with the smell of leaf smoke at twilight, so once again we repeat the advice: save all the leaves. Throw them into an outdoor pit, wire crib or other place where they will be exposed to the weather but cannot blow away. Never store them indoors, though, lest they heat up and cause fire. Such they might do unless they are completely dry.

For general Winter plant protection it is doubtful if anything is better than salt meadow hay. This is *not* regular hay sprinkled with salt, as a reader once asked us. It comes from salt-water meadows, and is square-stemmed, coarse and free of seeds. You buy it by the bale or load, as the case may be, and scatter it over those shrubs, border perennials, rock garden plants and other tenants which need some protection from sun and wind without loss of air circulation around their crowns or branches. A few dead branches laid over the hay will keep it from being blown away.



"Wal, sir, Ed Calloway's re-formed! Yessir, re-formed after sixty year o' steady hittin' the bottle. An' it was a catfish thet done it—a plain, or'nery bullhead out'n Mud Pond.

"Ye see, Ed an' his bottle hed gone bullheadin' with one o' the city fellers, an' I reckon they was all three hevin' a purty good time, 'cause Ed said afterwards thet just as he was unhookin' a middlin' size catty the critter up an' let out a miauw thet ye could 'a' heared a mile away. 'If thet's whut applejack does to me,' says Ed, 'I'm through with it forever!'

"I wonder whut he'd do if he knowed thet city feller was one o' these here now vitrillyquists?" —Old Doc Lemmon

HOUSE & GARDEN PRESENTS

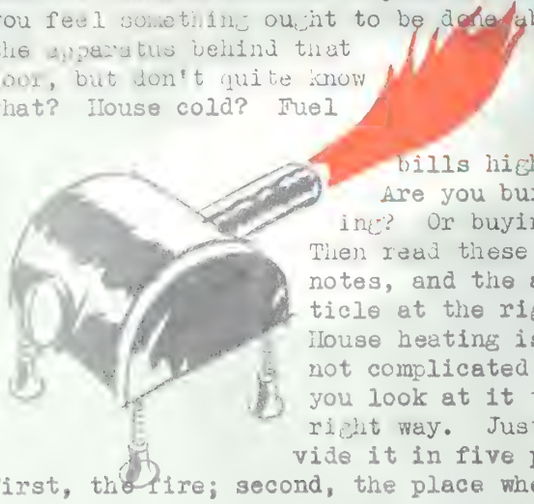
HEAT



ANTON BRUEHL

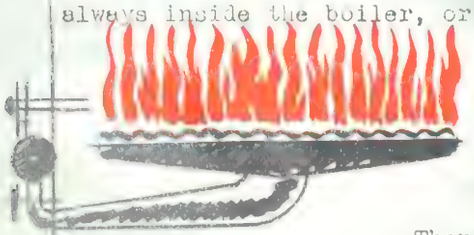
NOTES FOR AN ABC OF HEATING

"Cellar door" is a lovely phrase -- but does it connote trouble to your mind? Do you feel something ought to be done about the apparatus behind that door, but don't quite know what? House cold? Fuel bills high? Are you building? Or buying? Then read these notes, and the article at the right. House heating is not complicated if you look at it the right way. Just divide it in five parts: First, the fire; second, the place where the fire is put; third, the pipes or ducts that take the heat through the house; fourth, the radiators or registers that spread the heat through the rooms, and fifth, the controls and valves that regulate your heat supply.

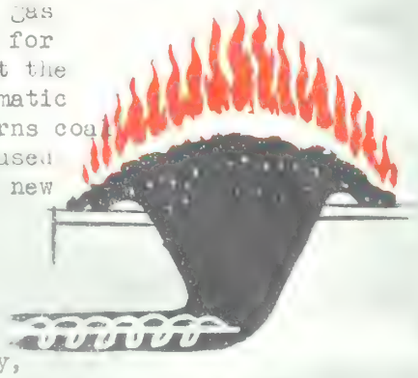




The fire is the subject of this column. The first two sketches show the two types of oil burners. First the "gun" type, which may be inside, or sticking in, the boiler. Second, the "rotary" which is always inside the boiler, or furnace.



Then there is the gas burner (left). Like oil burners, the gas type may be installed in old boilers and furnaces. "Conversion" gas burners are used for this purpose. At the right is an automatic stoker, which burns coal and may also be used in either old or new heating plants. "Hand-fed" coal is too familiar to warrant any explanation. And, incidentally, the sketches in this series are rough, not technical. They suggest, rather than illustrate. Remember now, before we go on: your heating fire comes from three sources: oil (gun or rotary), gas (regular or conversion) or coal (hand-fed or automatic stoker). And now for boilers and furnaces-



HEAT

OF THE fuels used in heating—coal, oil, and gas—the choice is largely a question of economy, cleanliness, and availability.

Economy will vary with availability, of course, and in those sections of the country where gas, for example, is plentiful and inexpensive it is naturally the logical choice, whereas in other sections it might compare unfavorably with coal or oil.

But economy is also dependent on the efficiency of the heating equipment and the degree of control that can be maintained over it. The old-fashioned, hand-stoked, coal furnace is an example of the wastefully inefficient equipment which has been largely superseded by modern automatically controlled installations.

For instance: "Tending the furnace" was, only a few years ago, one of the major tribulations of the winter season. The home-owner would be reminded—either by his wife or by a chilly feeling around the feet—that the furnace needed more coal. He descended into the cellar, opened the furnace door (thereby cooling the fire with an inrush of cold air), and threw on some more coal. This green coal was quickly heated by the incandescent coal beneath, resulting in distillation of the volatile gases so rapidly that large amounts escaped unconsumed up the chimney. The gentleman-stoker adjusted the drafts as well as he could and returned upstairs where, in a short time, the rooms which had been chilly began to be uncomfortably warm.

THE development of modern equipment gradually brought about the changes which today are commonplace. Even the hand-stoked boiler or furnace of today has a relatively high efficiency and requires less effort to operate, as a result of recent improvements.

The progress from "tending the furnace" to the convenience of modern installations has, however, been gradual. Probably not very many of our readers are still using really obsolete heating equipment. But it is equally probable that a considerable number are using systems which represent only a comparatively slight improvement, and which could profitably be brought more into line with later developments.

Our purpose, in this article, is to discuss in thoroughly non-technical terms various elements in the modern heating system as they apply, or may be applied, to new homes and to the modernization of existing installations.

The first element to consider is, of course, the source of heat—the automatic stoker, the oil burner, and the gas burner.

Mechanical stokers, of which there are a number of types, differ from one another mechanically, but are all designed to feed coal in a regulated flow to the furnace and to dis-

CHECK YOUR HEATING SYSTEM BEFORE WINTER'S RIGORS • A REVIEW OF RECENT DEVELOPMENTS • THE THIRD OF OUR MONTHLY BUILDING SUPPLEMENTS

pense with the nuisance of hand stoking. A common type conveys the coal from a storage hopper by means of a motor-driven worm, or ring drive, to the retort in the combustion chamber. This retort has openings through which air for combustion is admitted. The coal is fed into the bottom of the retort and is slowly pushed up to the surface where it becomes incandescent. During this process the volatile gases, which are liberated from the new coal, pass up through the burning coal and are ignited. Proper draft is maintained by a blower driven by the same motor that operates the conveyor.

Some stokers have an automatic grate-shaking device, and mechanical means for removing ash and depositing it in a receptacle. Some have a coal hopper which requires periodic filling by hand, while others automatically take coal directly from the bin to the fire.

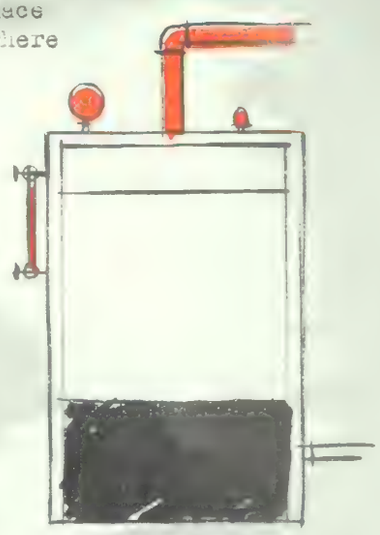
The automatic stoker has made coal almost as clean to use as oil or gas and the comparative economy of burning low-cost coal may, in some sections, be considerable. The superior convenience of the stoker as against hand-firing is unquestioned, and, since stokers lend themselves to the same automatic controls as may be used with oil or gas, the heat produced is balanced to actual requirements and a predetermined, even temperature maintained.

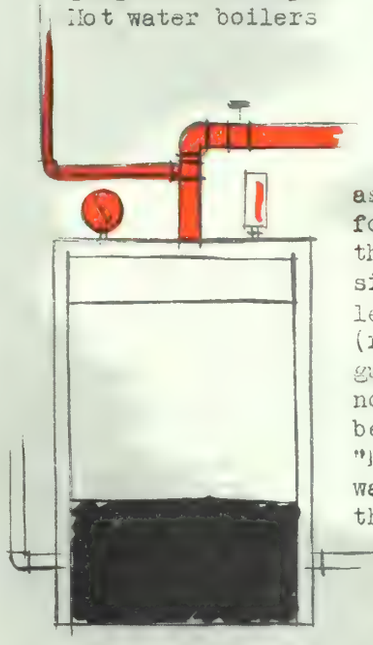
Oil burners have been quite extensively used for converting old heating systems. There are two types, the gun type and the rotary, and of these the gun is more adaptable to the modernization of existing equipment. Conversion to oil requires installation of a storage tank, burner, and proper controls. Some controls are located in the cellar, where they insure the safe operation of the heating unit, while others, such as the thermostat, regulate the production of heat in accordance with actual requirements through the house.

The gun type burner operates by shooting atomized oil, mixed with air, into the combustion chamber. Ignition of this mixture is commonly accomplished by electricity, although sometimes a gas pilot-light is employed. When electricity is used, especially in the more remote rural sections, there may be interruptions in the operation of the system should a storm cause a temporary shut-down in the electrical supply. This factor, of course, applies to automatic stokers, which are driven by electric motors, no less than to electrically-ignited oil burners.

Gas fired systems are ideal in sections where the gas rate is low. They are clean, efficient and—because no moving parts are required—very dependable. Special types are available for use in boilers and furnaces originally designed for coal. They are supplied with manual, push-button, or room-temperature control. The latter, being automatic, naturally serves to maintain a more even temperature.

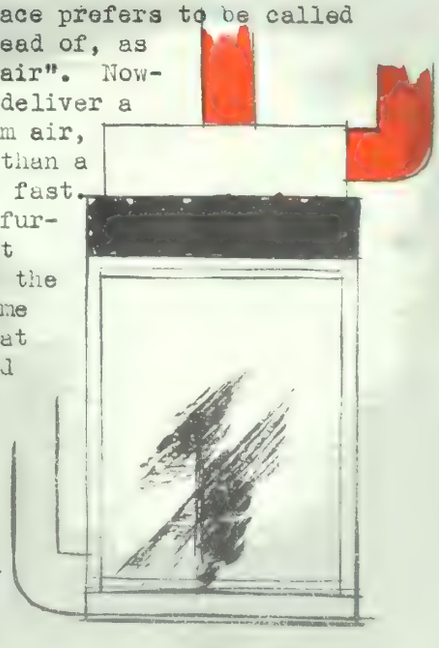
"The place where the fire is put", is the subject of this column. That means a boiler, or a furnace. The terms are used indiscriminately, but in these notes a furnace will mean the place where air is heated. Boilers produce either steam or hot water. The steam type, at the right, is distinguished by the relief valve (on the top, at the right) and the water level guage (on the side, at the left). They also have a clock-dialled pressure-guage on the top. Hot water boilers





(for heat supply) are just the same as steam boilers, except for the connections and the gadgets on the outside. The one shown at left has a thermometer (right) and a pressure-guage (left). It needs no water-level guage, because there is no "head" of steam. Hot water circulates all through the system. Both steam and hot water may have thermostatic damper controls on top, too.

The modern furnace prefers to be called "warm-air" instead of, as formerly, "hot-air". Nowadays furnaces deliver a quantity of warm air, slowly, rather than a little hot air, fast. Notice, in the furnace sketched at the right, that the supply ducts come out of the top at right angles and bend sharply upward. In the old "gravity" types the large, tubuler ducts had to slope gradually upward to allow the heated air to rise.



To sum up: oil, gas or coal can be used to run a boiler or a furnace. And the boiler may be connected up to be a steam, vapor, vacuum or hot water boiler. The furnace supplies warm air. For the different types of systems, see next page-

The decision as to which of the above burners shall be selected for a given installation depends on a number of factors. Since all types are dependable, clean, and subject to automatic control, the question of economy—which means the cost of fuel—is important. If there is a marked difference in cost in favor of one fuel over the other two, this will usually be a deciding factor. Where no such difference exists it is wise to select the type which promises the most effective and prompt local servicing.

BUT if the burners and stokers are an important item in modern heating—and a logical point of departure for this discussion—the modern boiler and warm air furnace are at least as important. Possibly more so, since it is reliably said that efficient, economical, automatic heating would not be possible had not engineers developed boilers and furnaces to their present high standards.

This point cannot be stressed too much. Many a householder, weary of shoveling coal and attracted by the promise of more economical heating, has installed a burner of some type in his old boiler. He has been relieved of the shoveling, but he has probably looked in vain for the hoped-for economies. It is possible that an automatic stoker, installed in a reasonably up-to-date boiler or furnace will show good results. But when gas or oil is the fuel to be used it is best to scrap the old coal installation and put in a modern unit designed expressly for the work to be done. According to reliable authorities, the extra expense will be repaid within four years—sometimes three years—by the economies effected in fuel consumption.

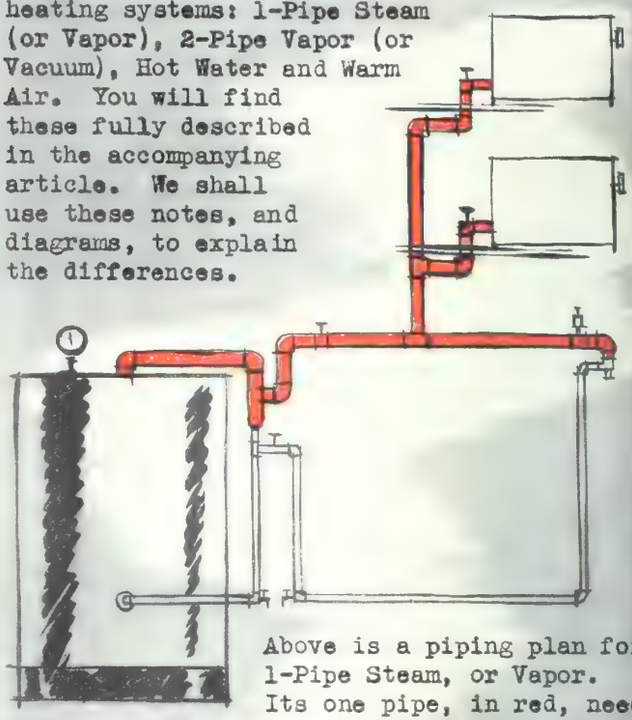
A good heating contractor should be called in to assist in the selection of a boiler. He will take all factors into consideration—size and shape of the house, number of radiators, outdoor temperatures, etc.—and will recommend equipment which is properly designed to give maximum satisfaction with maximum economy. It is essential that the heating contractor be thoroughly familiar with the equipment he is to install and, if the householder has difficulty in deciding upon such a contractor he should get in touch with the manufacturers of the boiler he expects to purchase.

IMPORTANT strides have been made in the development of the warm-air furnace. Formerly called the "hot-air" furnace this unit has, with reason, been renamed. The old hot-air furnace depended, for the circulation of its heat, on the ability of air to rise through the ducts when it had become sufficiently hot. Air that was merely warm was not light enough—it had to be hot. The result was a blast of superheated air when the fires were hot, and no heat at all otherwise. There was also a marked difficulty in heating rooms on the windward side of the house when a hard wind built up a somewhat greater atmospheric pressure in these rooms than opposed the flow of heat in other parts of the house.

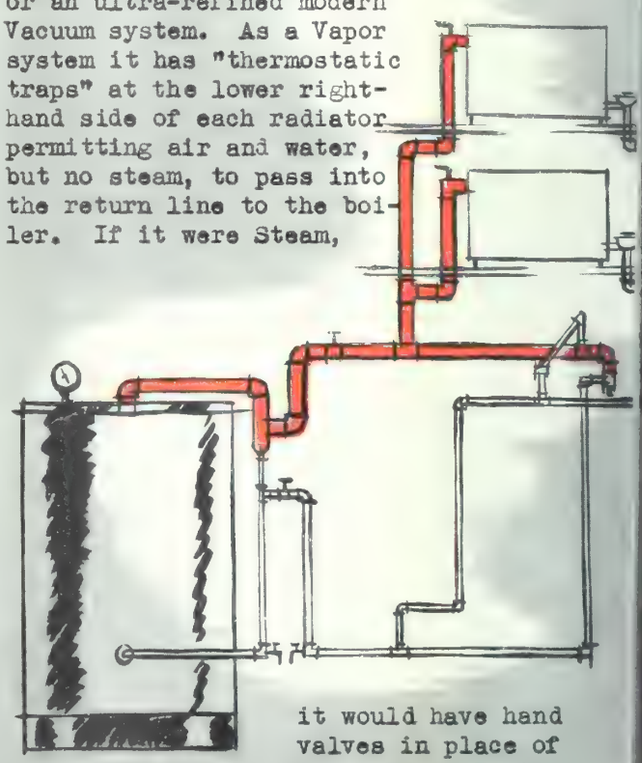
The modern warm-air furnace operates on a different basis. A fan, usually installed at the point where the ducts lead out from the furnace, forces air up through the ducts independently of the temperature of the air. This provision obviates the necessity for heating the air beyond a moderate warmth. The fan passes the warm air up to the various rooms at a speed sufficient to prevent any material cooling during distribution. Other ducts, strategically located, are connected

POPULAR HEATING SYSTEMS

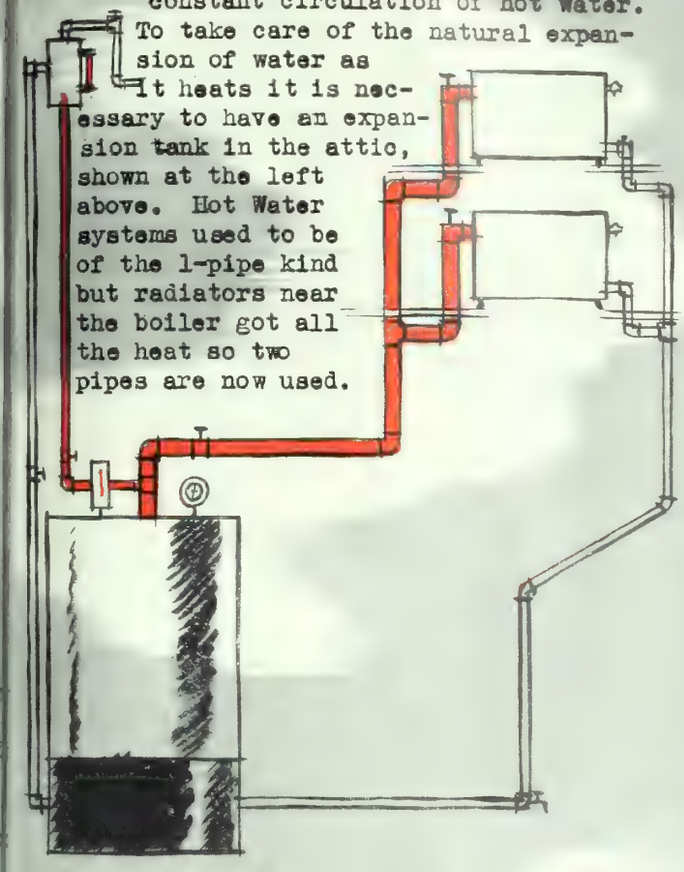
These pages (really not so complicated as they look) show the four general types of heating systems: 1-Pipe Steam (or Vapor), 2-Pipe Vapor (or Vacuum), Hot Water and Warm Air. You will find these fully described in the accompanying article. We shall use these notes, and diagrams, to explain the differences.



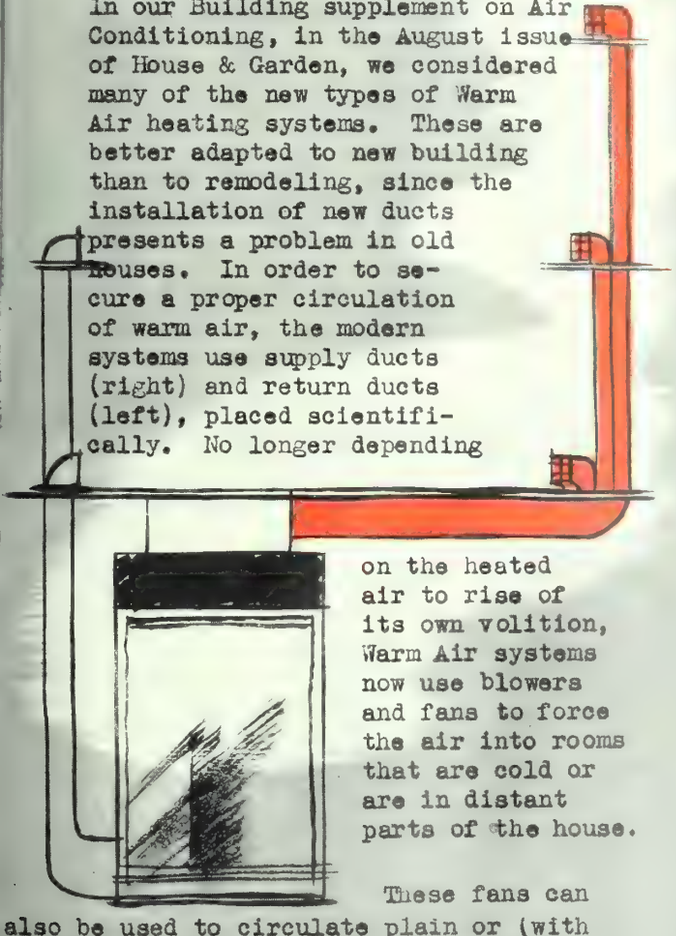
Above is a piping plan for 1-Pipe Steam, or Vapor. Its one pipe, in red, need no mention. It becomes a Vapor system when vacuum-type air vent valves are used on all radiators and at certain points in the retu lines near the boiler. A Vapor system is really a civilized Steam system: less impulsive, less noisy, more economical to run The diagram below shows a 2-Pipe Vapor system which, with minor changes, could be an old-fashioned 2-Pipe Steam or an ultra-refined modern Vacuum system. As a Vapor system it has "thermostatic traps" at the lower right-hand side of each radiator permitting air and water, but no steam, to pass into the return line to the boiler. If it were Steam,



it would have hand valves in place of the traps. If it were Vacuum, it would have a vacuum pump in the system near the boiler. The pump would remove air and condensed steam (water) from the system. Incidentally, in this sketch some connecting pipes in the basement have been omitted for purposes of clarity.



ɔt Water systems are gloriously uncompli-
ated. They represent merely a complete and
constant circulation of hot water.
To take care of the natural expan-
sion of water as
it heats it is nec-
essary to have an expan-
sion tank in the attic,
shown at the left
above. Hot Water
systems used to be
of the 1-pipe kind
but radiators near
the boiler got all
the heat so two
pipes are now used.



In our Building supplement on Air
Conditioning, in the August issue
of House & Garden, we considered
many of the new types of Warm
Air heating systems. These are
better adapted to new building
than to remodeling, since the
installation of new ducts
presents a problem in old
houses. In order to se-
cure a proper circulation
of warm air, the modern
systems use supply ducts
(right) and return ducts
(left), placed scientifi-
cally. No longer depending
on the heated
air to rise of
its own volition,
Warm Air systems
now use blowers
and fans to force
the air into rooms
that are cold or
are in distant
parts of the house.

These fans can
also be used to circulate plain or (with
cooling coil added) refrigerated air in the
summer. -- Thus we come, through fire and
water (and hot air), to the subject of the next
two pages: the radiators and control valves
that give you a regulated heat supply.

to the lower section of the furnace and, actuated by the partial vacuum created there by the fan, serve as return ducts. Thus, with warm air being gently forced into the rooms through the supply ducts and room air being sucked out through the returns, positive circulation is set up which promotes uniform distribution of heat.

As supplementary equipment, modern warm-air furnaces are often supplied with filters, through which the air passes and which remove much of the dust, soot, and other impurities contained in it; and with humidifiers which, by evaporating a sufficient quantity of moisture into the warm-air supply, maintain a healthful balance of heat to humidity. This feature was discussed in greater detail in our recent article on air conditioning (HOUSE & GARDEN, August, 1935) where it was also pointed out that some warm-air systems lent themselves well to subsequent conversion to year-round air-conditioning systems.

THE next element to consider is the means by which the heat generated in the boiler is distributed to the heating units throughout the house.

The principal pipe systems which conduct the steam, vapor, or hot water to the radiators or convectors are briefly discussed in the succeeding paragraphs, which offer the reader comparison of relative performance and cost.

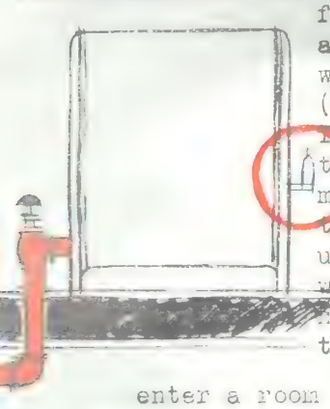
One-pipe steam systems have the lowest initial cost of any of the five systems, and are also the most primitive. By referring to the accompanying diagrammatic illustration of this system the reader will see that it is composed of a single pipe line leading from the boiler to the radiator. An air-vent valve on the radiator permits the air in the system to escape when steam rises in the pipes. Condensation—the water which forms in radiators and pipes as the steam is allowed to cool—must drain back to the basement through the same pipe used by the ascending steam. In poorly designed systems this often causes a pounding noise in the pipes. Similarly, the radiators are often slow in heating and quick to cool. It is difficult to maintain a satisfactory degree of automatic control over this type of system.

One-pipe vapor systems are identical in construction with one-pipe steam, with the important exception that the vacuum type air-vent valve is used on all radiators and at certain points in the return lines near the boiler. The action of the vacuum valves is not difficult to understand. They permit air to be forced out of the system by the steam, but prevent its reentry for several hours. This develops a partial vacuum within the system. Just as water boils at lower temperatures on a high mountain top than at sea level—because of the lessened weight of atmospheric pressure on the water—so the water in the boiler, relieved of its normal atmospheric burden by the vacuum, continues to generate low-temperature steam for a period, even after the fire is checked. Radiators stay warm longer and, when the fire is turned up again, the vacuum permits the steam to reach the radiators more quickly because it is unimpeded by the presence of cold air.

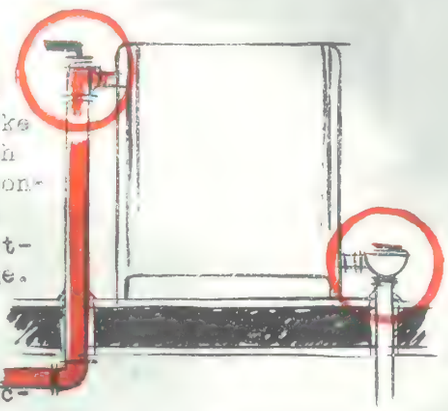
Conversion of old one-pipe steam systems to one-pipe vapor systems is easily effected and results in lower operating costs, more uniform control, and greater comfort. It is essential, however, that the entire system be checked for possible air leaks, as the existence of such leaks would make it impossible for the system to build up a vacuum and main-

RADIATORS, CONVECTORS AND CONTROLS

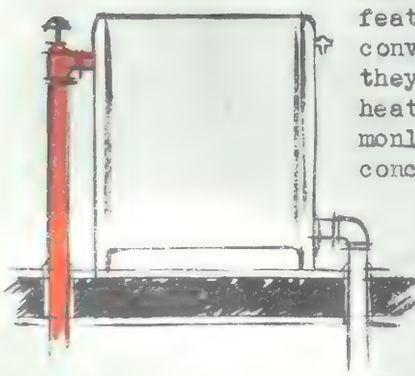
Cave men warmed themselves at bonfires, by radiation; rich old Romans enjoyed the diffused heat of hypocausts, an indirect system that warmed by convection (heating of the air). There must be something of the caveman, and a little of the old Roman in all of us (we guess) because we all like radiant heat and, at the same time, it is pleasant to



enter a room where warmth is evenly diffused, where there are no layers of cold nor shafts of heat. To match the indirect heating of a warm air system, it is now possible to get an apparatus like a radiator which is known as a convector. One is shown at the bottom of this page.



The "radiator" part of a convector - that is, the element that holds the steam or hot water - is set diagonally between two uprights. Thus the induced current of air, rising from the floor, must pass entirely through the convector. Increased efficiency, lowered operating costs and more equable heat feature the use of convectors. Since they do not radiate heat, they are commonly enclosed or concealed in the wall.



(Those who love radiant heat must, as formerly, bask at the hearth) The efficiency of ordinary radiators depends largely on their shape. Short, low, narrow ones give more heat per square foot than long, high, wide ones of the same type. Above we show first, a 1-pipe steam, or vapor radiator; second, a 2-pipe vapor, or vacuum; third, a hot water radiator. These will be fully considered in the next column, on the opposite page, which is devoted to controls and types of valves



tain it for any appreciable length of time.

The initial cost of this type of system is higher than one-pipe steam, because of the cost of vacuum valves, but lower than any two-pipe system.

Two-pipe steam systems are still sometimes found in older buildings. These are similar to the one-pipe steam systems previously described, differing only in that they have one pipe line for supply and another for return, with a hand valve on each at the point of connection with the radiator.

Being wholly without automatic control they are not comparable in performance to modern two-pipe systems by which they have now been superseded. However, a qualified heating contractor can modernize and convert them to the more efficient types by the addition of necessary controls.

Two-pipe vapor systems differ from one-pipe systems in that they have a separate line of pipe, connected to the radiators, which carry air and condensate back to the boiler independently of the supply lines. At the point where these return pipes connect with radiators there is a thermostatic trap which will pass air and condensate but closes against steam. Air from the return pipes is vented through an air trap near the boiler, and the condensate passed back into the boiler. Control valves at top of radiators are of the modulating type—preferably equipped with "orifices", or means of adjusting the valve to admit the exact amount of heat required by the size of individual radiators.

The performance of this type of system varies with the nature of controls employed. The more precise and automatic the control, the better will be the performance. However, it may be said in general that it offers good uniformity —excellent, under optimum conditions of control—and costs rather less to operate than one-pipe systems. Its initial cost is higher than one-pipe systems but lower than two-pipe vacuum or hot-water systems.

The atmospheric system is similar to the vapor system except that the air is freely vented to the atmosphere. This means that air may be forced from, or return to, the radiators as the steam supply is varied, thus permitting any proportion of steam and air to be maintained in the radiators. Thermostatic traps are used on the radiators unless orifices are employed to limit the amount of steam supplied.

Simplicity is characteristic of this two-pipe system. Its initial cost is lower than either vapor or two-pipe vacuum systems; it shows excellent uniformity of performance when properly controlled. Its operating cost is lower than two-pipe vapor.

Two-pipe vacuum systems have the highest initial cost of any two-pipe system and are primarily intended for large buildings. Their performance when properly designed is generally superior to vapor systems.

These systems operate under a vacuum which is created by a pump, located near the boiler. This vacuum pump continuously removes air and condensate from the system, discharging the air into the atmosphere, and returning condensate to the boiler.

Hot-water heating systems might also be divided into one-pipe and two-pipe systems, since both exist, but the one-pipe installation has become practically obsolete.

Modern hot-water systems are therefore always of the two-pipe variety. The supply and return lines are so designed that all radiators receive hot water at approximately the

same temperature and have the same heating value for a given area.

Gravity hot-water systems are of two types, designated as "open" or "closed". Included in the system is an expansion tank, which allows for the expansion of heated water. When this tank is open to the atmosphere, the system is classed as "open". When it is sealed and maintains a head of air under pressure, the system is of the "closed" type.

Uniformity of heating effect is characteristic of these systems. They possess a marked degree of "steadiness" and are flexible enough to meet wide differences in outdoor temperature with an equally wide range of water temperatures in the system. On the other hand, gravity systems are somewhat sluggish and slow to respond to rapidly changing conditions.

The initial cost is apt to be high, although lower than forced circulation systems. Operation cost is minimum.

Forced circulation systems of both open and closed types are the same in design as the gravity systems. To counteract the sluggishness inherent in the latter, however, they make use of a circulating pump, or "booster", to stimulate circulation and speed up the system's response to a call for heat.

Pipes may be 25% to 50% smaller than for gravity systems, but the amount of power applied through the pump must be increased as the size of the pipe is decreased.

Operating costs are low, except for the small added cost of power for the pump. Initial cost, for open systems, is rather higher than for gravity systems; about equal to vapor systems for closed types. Performance is very good, with excellent uniformity of heating effect and excellent responsiveness.

Note that gravity hot-water systems may readily be converted to forced circulation systems by simply adding a pump and, where necessary, the proper type of valves.

PIPING is an important element in any steam, vapor, or hot-water heating system. In remodeling old systems, it is often a major factor.

Standard pipe for residential heating work is commonly of steel or wrought iron. These are the least expensive types. Slightly more expensive, but more durable, are iron and steel pipes alloyed with copper, molybdenum, etc.

Copper pipe is much used for alteration and conversion work because its flexibility enables such work to be done with a minimum of fittings and with less ripping up of walls and floors than would be necessary with rigid pipe.

Brass pipe is, of course, relatively expensive, but where water is severely corrosive or where great durability is desired its higher first cost may be offset by the savings in upkeep and replacement.

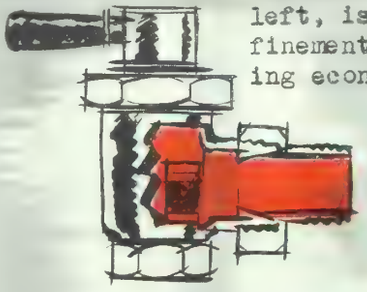
Modern copper pipe offers still another advantage in that it provides compact, tight joints, by brazing (similar to the "wiped" joints of the old lead pipe days), in place of the bulky and sometimes difficult fittings necessary in steel and wrought iron. Absence of threaded connections permits use of pipe with thinner walls and consequent smaller diameters.

It is essential that heating lines be well insulated against heat loss. The heating contractor should use only insulating material of recognized value, the product of a reliable manufacturer. Incidentally, heat loss through the walls and roof of a house is often a major cause of expense in heating, and

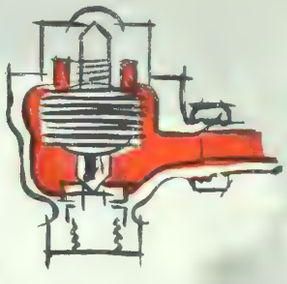
If you have read this far in our "Notes for an ABC of Heating" you will have begun to differentiate (we hope) between steam, vapor and hot water systems. These two pages should serve to tie up the loose ends. The vacuum-type air vent valve, roughly sketched at the right (and circled in the first sketch on the opposite page) makes a vapor system of a 1-pipe steam by preventing the return of air through the valve, thus causing a vacuum.

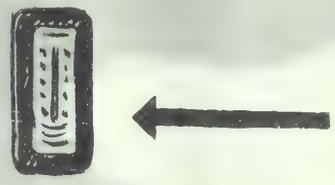


The modulating valve, at the left, is another modern refinement that makes for heating economy and efficiency. It may be used on vapor, vacuum or forced hot water systems.

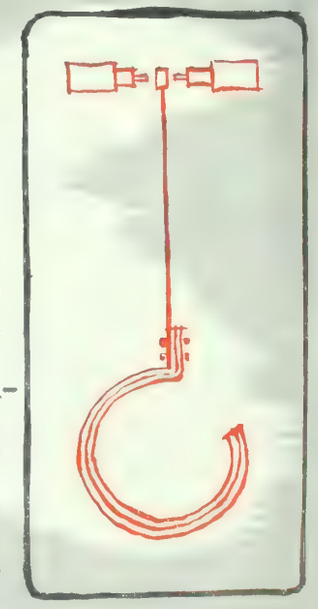


The modulating valve, with adjustable orifice, insures an even flow of heat at all radiators. It is circled, at the left, in the second sketch on the opposite page. Also circled, in the same sketch, is the thermostatic trap which is shown, in rough cross-section, above right. These are "bellows" traps, permitting the passage of air and condensate to the return line of a 2-pipe system but preventing the passage of steam (shown in red in all these diagrams). They are used in vapor or vacuum systems and take the place of old-fashioned hand-operated valves of 2-pipe steam.





Above and right are the insides (in red) and casing (in black) of a wall thermostat.



These are becoming increasingly familiar devices in the homes of this country and their popularity is well deserved. They eliminate the necessity for troublesome hand control of heating apparatus and insure even, economical heat. With a clock attachment they will turn the heat on or off while the master enjoys his beauty sleep.

while it does not influence the efficiency of the system itself, it suggests forcibly the ultimate economy of providing the house with good insulation against this unnecessary waste.

Radiators and Convectors are the disseminators of the heat generated in the basement. The ultimate efficiency of the entire system can be raised, or materially lowered according to whether or not these heating units are properly sized, properly placed, and—if they are enclosed—given an enclosure which will promote rather than retard the flow of heat.

The difference between radiators and convectors is illustrated and explained on page 78. On this page are shown some types of enclosures together with notes on their relative efficiency.

It is unwise to use radiators and convectors of dissimilar metal in a house, or part of a house, controlled by a single thermostat. Convectors, especially those not made of iron, heat more quickly and cool more quickly than do radiators. The same control, therefore, cannot well be applied to both without creating wider fluctuations of temperatures in rooms supplied with convectors. On the other hand, it is good practice to use a majority (say 70%) of either type and to employ the alternate type in such rooms as need either more or less heat than prevails in the rest of the house.

Automatic control of domestic heating equipment is designed to maintain temperature conditions required for human comfort, and to promote economy in operation. This control is exercised by the thermostat.

Wall thermostats, such as are generally used in homes, are actuated by a small piece of "bi-metal" (composed of two metals with different coefficients of expansion) which bends slightly, as the temperature changes, thereby motivating an electric or pneumatic switch to govern the heating apparatus. These thermostats may contain a single element set to maintain a single temperature; or two elements, one of which is set for a higher (daytime) temperature than the other which controls the night temperature.

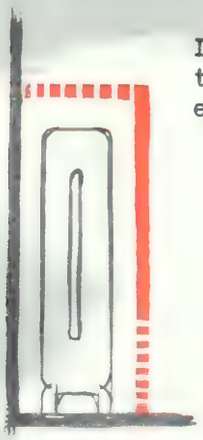
In addition to the single thermostat control there are two other systems occasionally used in residences: individual room control and zone control.

Individual room control, the most elaborate of the three types, provides a thermostat in each room by means of which the radiator valves in that room are automatically governed. This system is relatively expensive but it may be modified and applied in houses where one room is difficult to heat.

Zone control is an intermediate of the above two systems. A large residence may be divided into sections having different heat requirements. For example, in many localities the rooms having north and west exposures may require more heat than those facing south and east. Each section is therefore given its own thermostat, resulting in greater comfort and greater economy.

When humidifying equipment is used in conjunction with heating (see "Air Conditioning": HOUSE & GARDEN, August, 1935) an instrument called a "humidistat" is frequently used with it. The humidistat is sensitive to the amount of moisture in the air, just as the thermostat reacts to heat. Its use with humidifying apparatus is especially desirable since humidity is less readily perceived—hence less adaptable to manual control—than is heat. Used together, these instruments serve to maintain even temperatures coupled with a healthful, balanced moisture content in the air.

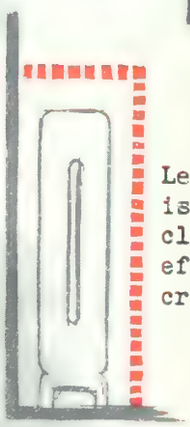
EFFICIENCY OF RADIATOR ENCLOSURES



Left. Grille top and bottom, rest enclosed, increases efficiency five per



Right. Simple shelf over radiator decreases efficiency 10 to 35 percent



Left. When radiator is completely enclosed in grille, efficiency is decreased 5 percent

Three examples of the effect of radiator enclosures on heat emission are given above. Color is also a factor. Light paints are one or two percent better than dull black; bronze or aluminum are 10 percent worse

● THIS IS OUR THIRD MONTHLY BUILDING SUPPLEMENT ● IN IT WE HAVE TRIED TO PRESENT A CONCISE, COMPLETE PICTURE OF MODERN HOUSE HEATING DEVELOPMENTS ● BUT EVERY HEATING SYSTEM MAY HAVE SPECIAL IDIOSYNCRASIES ● IF WE CAN HELP YOU WITH PARTICULAR PROBLEMS PLEASE WRITE TO THE EDITOR OF HOUSE & GARDEN, 420 LEXINGTON AVENUE, NEW YORK ● SELECTED MANUFACTURERS' BOOKLETS WILL ALSO BE SENT ON REQUEST



Like a bowl of sunshine

This sparkling soup gladdens the appetite···

THERE'S something about Campbell's Tomato Soup that brings a happy glow to appetites every time you serve it.

Its pleasing ruddy color is positively an invitation to eat. And who can resist the distinctive taste—the sparkling tomato purée, further enriched with finest creamery butter. No one, other than Campbell's chefs, has been able to duplicate the truly unique flavor of Campbell's Tomato Soup—a flavor so exclusive and outstanding as to have made this the most popular soup in the world.

As a first course to luncheon or dinner, Campbell's Tomato Soup is a cheerful introduction to the substantial dishes that follow. It brightens the meal in a manner all its own, and is a particular favorite with children—and that says everything for its fine flavor.

Serve it tomorrow and hear them praise it. Enjoy it also as Cream of Tomato—prepared by adding milk. Completely ready to serve in no time at all.

Tune in HOLLYWOOD HOTEL
All-star Revue
Fridays, 9-10 P.M. (New York Time)
Columbia Network—Coast-to-Coast

LOOK FOR THE RED-AND-WHITE LABEL



21 kinds to choose from... Asparagus, Bean, Beef, Bouillon, Celery, Chicken, Chicken-Gumbo, Clam Chowder, Consommé, Julienne, Mock Turtle, Mulligatawny, Mushroom (Cream of), Mutton, Noodle with chicken, Ox Tail, Pea, Pepper Pot, Printanier, Tomato, Vegetable, Vegetable-Beef

Campbell's Tomato Soup

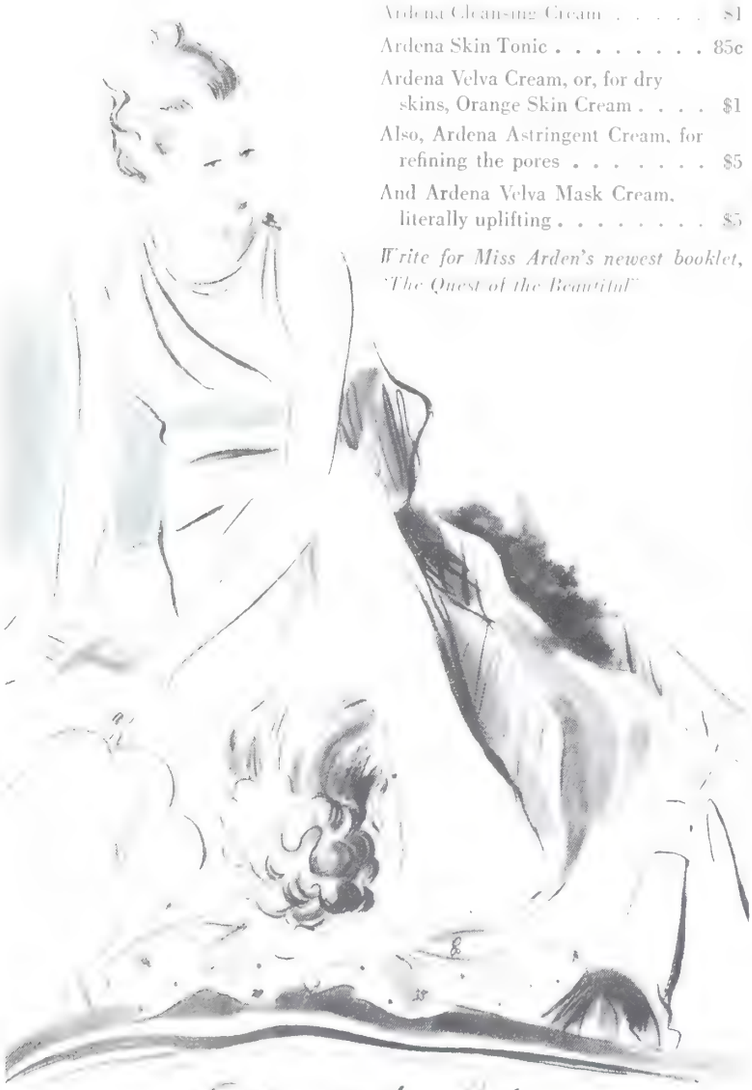
Farewell to the Last Woes of Summer



Now is the time to get rid of your fading tan and any dryness, roughness and sun wrinkles left over from summer. Experience recommends Elizabeth Arden's famous ritual: cleanse—tone—soothe. Women who can afford the best and women who realize they can't afford anything less prefer Miss Arden's gentle preparations because they combine thorough effectiveness with unquestioned purity.

Ardena Cleansing Cream $1
Ardena Skin Tonic 85c
Ardena Velva Cream, or, for dry skins, Orange Skin Cream $1
Also, Ardena Astringent Cream, for refining the pores $5
And Ardena Velva Mask Cream, literally uplifting $5

Write for Miss Arden's newest booklet, "The Quest of the Beautiful"



Elizabeth Arden

691 FIFTH AVENUE, NEW YORK

Latest news in floor lamps





MARTINGS ANDERSEN

LEFT. Practical modern floor lamp with chromium plated shaft and copper vase. This double duty lamp called "inverto" has a arm that swings around at any angle, turning up for indirect light and down for bridge or reading. Shade, parchment, gold band decoration. Right. Classic design metal lamp painted brown with cream and gold decoration. This three-in-one type gives direct and indirect light and meets the I.E.S. specifications which means approved by the Illuminating Engineering Society. Shade is gold silk edged with gold gros grain ribbon





LEATHER covered lamp bases are among the bright new trends for Fall. At the left is an unusually smart floor lamp having a base completely covered in hand-tooled leather shading from café au lait color at the base through parchment to white. The shade is made of hand woven strips of café au lait Clair de Lune over ivory, bound in leather. Right. Another practical lamp, for a crisp modern scheme, can be had in a combination of brushed chromium and polished chromium, in all polished

[illegible] on page 94

Announcing Regency—in Treasure Solid Silver



Here is the very latest creation in "TREASURE" Sterling, and a truly remarkable piece of craftsmanship! There is a real hand-craft appearance and "feel" to this silver. The handles have a low, graceful, sweeping bend . . . the ornamentation is done bold and crisp, in a most exquisite manner. And the finish is beautiful! . . . a rich, mellow sheen, with a depth of color such as is found in old-fashioned, hand-made silver. REGENCY, too, is very smart, for it is in perfect step with the latest decorative trend, and it blends so nicely with Modern, Empire, Directoire and Late Georgian, all so much in vogue today. Ask to see the REGENCY pattern at your Jeweler's, or write us direct for a copy of "The Modern Way to Choose Your Silver"—a helpful portfolio. There is no charge. Address Dept. B-25.

ROGERS, LUNT & BOWLEN · *Silversmiths* · GREENFIELD, MASS.



STRAHAN WALLPAPERS

. . . and suddenly my room

BLOOMED!

My bedroom was drab and dark, receiving little daylight, due to neighboring buildings. Then I found that the designers of Strahan Wallpapers draw and color flowers just as artfully as a great mural painter might paint them. I chose the lovely Hydrangea pattern, Strahan No. 7262-C. In freshness, feeling and delicacy, it is so different from the conventional floral wallpapers of my youth. It was put on my walls on a dreary autumn day—and suddenly, my room bloomed!

Strahan Wallpapers are the standard of quality in both design and workmanship. Ask your dealer or decorator to show you the new Strahan designs.

THOMAS STRAHAN COMPANY

New York Showrooms
415 LEXINGTON AVENUE

Chicago Showrooms
2 NO. MICHIGAN AVE.

New trends in Autumn furniture

CONTINUED FROM PAGE 110

FORMAL. The group on page 44 shows new versions of 18th Century English designs by Kittinger.

Sketch 1 shows a Regency console recreated by Lipp; 2, George II chest made by Baker; 3, coffee table, reflecting the finest Sheraton traditions. Chairs, 4, Georgian sideboard in stripped knotty pine finish from Herman Miller. The classic mood of the 19th Century is reflected in the sectional love seat by Dunbar in the sketch at 5. A charming étagère in black and white made by Imperial is shown at 6. The use of bamboo turnings on this piece is interesting.

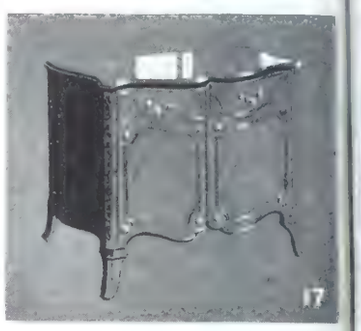
Sketch 16, on this page, shows a Regency end-table made by Old Colony Furniture Co.; 17, late 18th Century commode: Schmieg, Hungate & Kotzian; 18, leather covered chair by Mueller Furniture Co.; 19, tub chair with leather upholstery in carriage tufting: Wycombe-Meyer; sketch 20 shows a Louis XVI bed, the frame of which is "Tampon" finished: Brunovan; the white and black Directoire chair, reproduced from a fine original, is from Bodart.

INFORMAL. Types of Provincial furniture are shown in the arrangement on page 45: painted metal table and chairs are made by the Woodrid Shops; French walnut cabinet: Cassard-Romano; corner cupboard by Romweber; sketch 7 shows W. F. Whitney's Early American secretary in maple; No. 8, Cassard-Romano's new French Provincial bed; 9, shows Robert W. Irwin's provincial chest of drawers; 10, sturdy arm chair, derived from Swedish peasant design, made by California Furniture Shops.

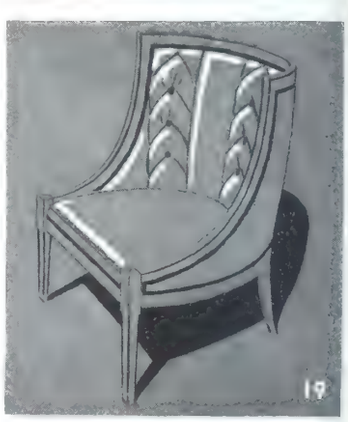
MODERN. The modern bedroom group on page 45 is finished in ivory maple and paint: The Widdicomb Furniture Co.; 11, armchair in rough textured upholstery made by I. Weiner Co.; 12, dining-card table and chairs by Kroehler; 13, coffee table by Johnson-Handley-Johnson; the Howell Company makes the smart metal and glass table shown in sketch 14; the arm chair sketched at 15 is an example of good design in an inexpensive line: Amodec.

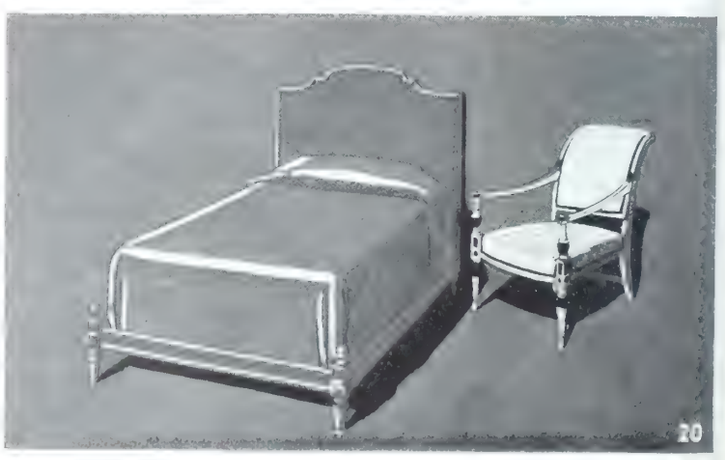
The names of stores coöperating with special showings of these trend pieces will be found on page 94.











Traditional Guardians of Dew-fresh English Beauty



St. Margaret's, Westminster, setting for society weddings

A catching of breath in the throng—a pause in raffic—and suddenly, shining sabres cut a bright rc across the dulcet strains of Mendelssohn; nother society wedding sweeps from the gra- ious doors of Old St. Margaret's!

Day in, day out—the patient crowd attends he glory of this one brief moment . . . when a housand years of tradition pass with fair Eng- ish brides beneath their steely canopies of guardsmen's swords.

How good it is to know that this fairness vill not fade with age and custom! For they now the secret of lasting freshness, these Eng- ishwomen. And so they do not experiment with elaborate, aging beauty treatments. Their skins stay fresh and lovely, even past maturity; they're entrusted only to exquisite guardians made by Yardley.

Yardley's Lavender Soap for generations has gently insured that well-nigh unworldly clear- ness, the result of pore-deep cleanliness.

Yardley's English Complexion Cream, scien- tifically (and oh, how charmingly) contributes a perfect weapon against the ravages of winds, weather, and time! (It's also a foundation for our perfect powder.)

Yardley's Powder is really a new cosmetic experience. It spreads a fragrant veil of protection across your skin, lasting for hours.

Only these—to fulfil every office required by the complexion. Are you envying the Englishwoman these—and her rose-leaf tex- tured skin that's a result of them? You needn't —for you may find the same preparations now —at your own preferred cosmetic counter! Along with rouge, compacts, indelible lipsticks, bath salts, to inspire a Mayfair toilet! Why not make a note to shop for them today!

Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; and also in Paris, Toronto, and in Sydney.



***Yardley's English Lavender*—The fresh flower perfume that almost every man in the world adores above all others, when you wear it. Discover how true it is—for its subtle, clear fragrance is lastingly associated with all these exquisite Yardley products:**

***Yardley's English Lavender Face Powder*, in seven unusually subtle shades, including English Peach, with a delicate radiance, and Gipsy, a radiant sun-glow shade, $1.10 a box. Yardley's English Complexion Cream, $1.10. Yardley's Lavender Soap, large size, 35c a tablet ($1 for 3); bath size, 55c; guest size, 20c. Yardley's English Lavender itself, the perfume men adore you to wear, $1.10 to $13.20.**

BY APPOINTMENT TO HER MAJESTY THE QUEEN OF ENGLAND



YARDLEY'S ENGLISH LAVENDER

Warm words AND cold coffee

go off the morning menu when you put Telechron clocks upstairs and down

Oscar overslept. Both his wife and his eggs are hard boiled by now. He trusted an asthmatic alarm. She timed the toast by a cuckoo clock. The argument is much hotter than the oatmeal. It will go on for days — until Oscar junks the old timers and invests in nice, new Telechron electric clocks.

Telechrons throughout the house provide a complete time-keeping *system*. The same time, the *right* time — in bedroom and dining-room, in kitchen and bath. Father and the kids are up and off *on time*. Mother runs the house on a regular schedule. Minutes, steps and squabbles saved for *everybody*.





Oscar Smith, *the last word in accurate modern 24 hour alarm. Set it and forget it. Illuminated dial. Black molded plastic material with brown trim. Priced at* **$8.50**



Telechron, of course, is the oldest, best-known, biggest-selling electric clock. There are many models — in wood, metal and plastic — deftly designed for different rooms. Jewelry, gift, electrical and department stores can show them to you at reasonable prices ranging from $3.50.

Warren Telechron Company
Ashland, Massachusetts

Schools, hotels, hospitals and other buildings are equipped with Time Systems with Telechron Electrical controls.

• • •



Kenmore, the next model to be added to our family of Telechrons, is a gem. It goes anywhere — desk or bedroom, kitchen or living room, where a clock is handy to go. Dark mahogany finish. **$4.95**

Telechron

(Reg. U. S. Pat. Off. by Warren Telechron Co.)

SELF-STARTING ELECTRIC CLOCKS

New lamps

(FEATURED ON PAGES 16, 17, 82)

THE new Fall lamps shown on pages 16-17 and page 82 were selected from the following manufacturers:

FORMAL: 1. W. H. Fenton Co.; 2. Art-In-Trend Studio; 3. Cassidy Co.; 4. Charles Hall, Inc.; 5. Paul Hanson Co.; 6. Charles Hall.

INFORMAL: 7. A. N. Khouri & Bros.; 8. A. N. Khouri; 9. Paul Hanson Co.; 10. W. H. Fenton Co.; 11. Edith L. Meyer Co.; 12. Paul Hanson.

MODERN: 13. Bradley & Hubbard Manufacturing Co.; 14. Art-In-Trend Studio; 15. Mary Ryan; 16. Art-In-Trend Studio; 17. W. H. Fenton Co.; 18. Elsie de Wolfe.

FLOOR LAMPS: (Page 82) Top left, Cassidy Co.; right, Lightolier Co. Lower left, Mary Ryan; right, Lafayette Lighting Equipment Company.

For information as to where these accessories may be obtained see page 94.

Metal — crystal — leather

(FEATURED ON PAGES 70, 71)

METAL accessories shown in the upper photograph on page 70 are as follows: cylindrical flower vase with crystal ball feet on a stepped base; the vase is placed on a wide disc-like tray. Both are made by Kensington, Inc. The conical bowl and accompanying candlesticks are of polished chromium on turned wood bases. Chase Brass & Copper Company. The large circular plate comes in brilliant colors, achieved by a new process of plating: W. H. Fenton Co. The cigarette and ash trays are made of gray aluminum with delicate inlaid motifs of copper. At the top of the photograph is shown a spherical cigarette container by Chase, who also make the oblong box with the smart white composition handle. Kensington has created the cylinder cigarette box which opens cleverly when lifted by the handle. The small box is polished chromium lined in cedar wood. It has a sliding top of clear blue catalin. The pencil-sharpening clock is in line for Christmas delivery. Both from Remy Rosenthal.

LEATHER objects grouped on the same page consist of: Wastebasket, portfolio for photographs, large size hand-bound engagement book, memorandum and London call book and pocket book and diapered with gilt nail heads. These and the bright red atlas cover decorated with stripes and stars and the corded white box for cigarettes are made by Laura Lee Linder, Inc. The black book ends with burnished silver stripes, case for contract set in the same manner with matching cigarette box are from C. Rumpp & Sons. The green address book with diagonal tooling in silver and gold and the guest book in brown, similarly decorated, are from the same firm. The cylindrical wastebasket in white with a top band of brown accompanies the white desk pad and matching pen swivel; square book ends are brilliant blue tooled in gold; the black binder for bridge decks is decorated in burnished silver; the table lighter is bright blue and silver—all of the above are from Star Case Company. Smart cigarette box in chartreuse with white top is from Mary Ryan.

CRYSTAL. Objects shown in the photograph at the center of the page: Crystal glass and metal plateau with square glass supports made by The Trend. The heavy polished crystal box for cigarettes and square ash tray are from Alfred Orlik. Streamlined box, simulating rock crystal and the book end of three blades of architectural glass set in metal are from Mary Ryan; cigarette box with engraved monogram: Verlys of America. Scroll book-ends and shell-shaped ash tray from Weil-Freeman; tray of pale blue glass with metal and crystal handles, oblong box with metal and crystal top and flat ash tray from Mary Ryan. In the photograph at top of page 71: (reading from left to right) roll edge bowl from Fostoria Glass Co.; thumb print rose bowl: Mittledorfer Straus; vase brilliant in vertical and horizontal cuts: Alfred Orlik; flip twirl crystal glass vase: Mittledorfer Straus. Leerdam Glass Factories make the thin bowl with etched lines; the boat shape in imitation rock crystal and the heavy "dew drop" single flower holder are both from Mary Ryan. The Swedish glass bowl has been imported by W. H. Fenton Company.

For information as to where these accessories may be obtained see page 94.

EATON'S

"TYRINGHAM" LETTER PAPER

EMPHASIZES DISTINCTION AND CORRECTNESS FOR FORMAL CORRESPONDENCE

EATON'S LETTER PAPERS ARE AVAILABLE WHEREVER FINE STATIONERY IS SOLD

EATON'S 1855 FINE LETTER PAPERS

NEW MACY IDEAS *from* OVERSEAS

STEMWARE
From Sweden

Brown or Gray—First at Macy's, modern stemware in the two important modern colors. Complete stocks from cordials to goblets. Those illustrated, **39¢** ea.

Eighth Floor

CHINTZES
from England

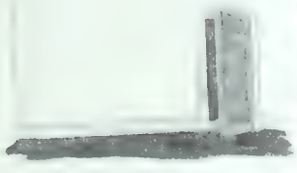
"Stripe" for modern or period rooms. Gray, blue, green, pink, plum, brown or yellow stripes on white. **98¢** *yard*

"Scroll," from an old English document—vivified with vibrant modern colors. Purple, gray, green, brown, raisin. **1.24** *yard*

MACY'S CHINTZ ROOM
Seventh Floor

★MACY'S
34th Street & Broadway, N. Y. C.

X



A sizable bedroom wall can accommodate a bathroom in two sections with dressing table between. Here, toilet and lavatory are at left; shower(or closet) at right

Y

Building out walls to form alcove, new flush doors, mirrors, teble drawers and top, $100
Total plumbing cost $207: toilet fixture, $20; lavatory, $35.50; instaling both, $14.50; shower fixtures $15.75, instalation $43.25; "roughing in" plumbing, $25; connections to supply and sewer, about $50



Z



Fifty-four Ideas for a Dime

This clever transformation is one of 54 ideas that House & Garden's experts have packed into a new book on modernization that's yours for a dime. They show how to add a small wing to make a new home. Change a roof-line to restyle a house. Remodel a kitchen to add 1935 perfection to its "working quarters" or add a terrace to give new charm to its approach. Major and minor operations are illustrated and described. You'll be amazed at how little they cost for the big return they give in comfort and added value. Before you put pencil on paper to plan, treat yourself to this new book. You really need it.

House & Garden
120 Lexington Avenue, New York City

Enclosed please find ten cents in postage stamps. I'd like a copy of House & Garden's

Suggestions for Modernization

Name
Address





...but even NEWLYWEDS would enjoy eating in this cheerful maple room

HAVEN'T you always had a room like this in mind? Haven't you envied friends proud in their possession of cherished pieces of sunny, cheerful maple?

You need envy them no longer. Here is a dining room of which even an ancestor might be proud—a room by Whitney.

Whitney reproductions are made with a pride of craftsmanship which recaptures the spirit of the originals. Every piece is built of genuine northern rock maple and birch, cabinet woods that have lived gracefully through generations.

Near you is a Whitney dealer; we will gladly tell you who he is—and send you the "Whitney House" booklet. There you will find this enchanting dining-room, and many others equally fascinating. Whitney designs combine naturally without having to be matched in suits and therefore you can "fill in" as your budget allows.

It's fun to buy furniture in a "Whitney House" and easy too for even the most inexperienced bride and groom. Just to give you an idea, the pieces shown are priced as follows:

7101 Fibre-seat Ladder-back Chair	$13.00
7192 China Cabinet	70.00
7101-A Ladder-back Fibre-seat Arm Chair	16.00
7102 Butterfly Extension Table	48.50
7200 Side Chair	9.00
7201 Arm Chair	14.00
7161½-A Ladder-back Rush-seat Arm Chair	24.00
7190 Buffet	75.00
6301 Round Mirror	26.50

W. F. Whitney Company, Inc.
South Ashburnham, Mass.

★WHITNEY★

Whitney Maple made in Canada
The Whitney Company, Ltd., Leamington, Ontario



CONTAI-

Realizing an ideal

HOUSE & GARDEN'S Ideal House is to be built in Scarsdale, N. Y., on an extraordinarily lovely site in the Berkley development. Above is shown a picture of the site as it looks from a point just below the White Plains Post Road, looking northwest.

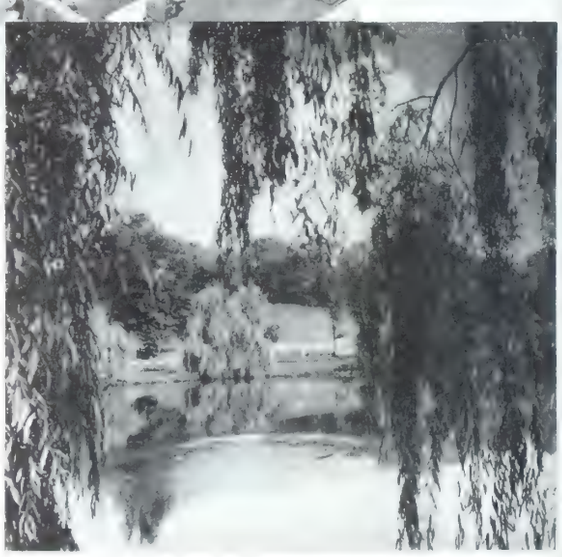
The house itself, published on page 20-23 of the July issue, is shown below. It was designed by Verna Cook Salomonsky from detailed suggestions prepared by six well-known authorities in the home-building field, representing architecture, decoration, building, real estate, domestic science, child training.

Alexander Crane, head of the real estate firm which will build the house, has set aside an irregular-shaped lot containing 11,412 sq. ft. which runs from Taunton Road to the park which adjoins the little lake shown in close-up below. This view is taken from across the lake.

The position of the house on the lot is marked in these pictures with white stakes. The plans, as published in the magazine, have been re-worked so that the garage will fit under the great tree shown at the right in the picture at the top of the page.

The house will be open for inspection upon completion early in 1936. Interested visitors may inspect it while it is being built by applying at the office of the Crane-Berkley Corporation, 100 Popham Road, Scarsdale, N. Y.





MRS. CHISWELL DABNEY LANGHORNE

"I'M ALL READY TO GO ON AFTER I'VE SMOKED A CAMEL...IT ALWAYS SEEMS TO RENEW MY ENERGY"



● The Langhorne estate, "Greenfields," in Warren, Virginia, is famous for its hospitality. "I do notice that people like finding cigarettes on every table," says Mrs. Langhorne, "and Camels disappear amazingly fast. Every one likes them—they are mild and you never tire of their flavor." People prefer Camels because of that mildness and flavor.



● "I suppose we all think we have 'nerves,'" Mrs. Langhorne says..."and I certainly appreciate the fact that Camels never make me either nervous or edgy. I can smoke all the Camels I want and thoroughly enjoy every one." It is true that Camels never upset the nerves. The millions more that Camel spends for your enjoyment are justified.



MRS. LANGHORNE grew up in New Orleans, the daughter of the late Judge Saunders, of the Supreme Court of Louisiana. Now she lives in Virginia, where she rides to hounds. "One thing I especially like about Camels," she says, "is the fact that they are not strong and yet, if I am tired, smoking one always picks me up. I feel better and more enthusiastic immediately." Camels release your latent energy—give you a "lift." Millions more are spent every year by Camel for finer, more expensive tobaccos.



AMONG THE MANY
DISTINGUISHED WOMEN WHO PREFER
CAMEL'S COSTLIER TOBACCOS:

MRS. NICHOLAS BIDDLE, *Philadelphia*
MISS MARY BYRD, *Richmond*
MRS. POWELL CABOT, *Boston*
MRS. THOMAS M. CARNEGIE, JR., *New York*
MRS. J. GARDNER COOLIDGE, II, *Boston*
MRS. ERNEST DU PONT, JR., *Wilmington*
MRS. HENRY FIELD, *Chicago*
MRS. JAMES RUSSELL LOWELL, *New York*
MRS. POTTER D'ORSAY PALMER, *Chicago*
MRS. LANGDON POST, *New York*
MRS. BROOKFIELD VAN RENSSELAER, *New York*

© 1935, R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

Camels are Milder!...made from finer, more expensive tobaccos ...Turkish and Domestic...than any other popular brand

Good reasons for being . .

mohair-minded





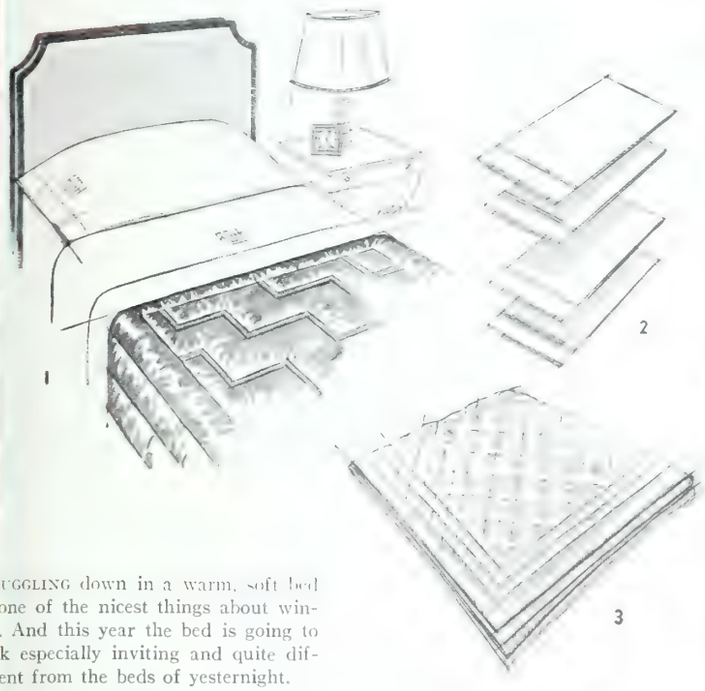
Mind the *Quality* of your decorative fabrics, and you'll mind your Mohairs! For, while these new Goodall-Sanford weaves have an almost fragile beauty, they promise the sternest sort of service. Mohair velvets refuse to crush. Flat Mohairs are the sworn enemy of wrinkles, clinging dirt, fading, shrinking, and *wearing out.* In using them, consider their cost by length of life, rather than at date of purchase... Mohairs are always the least expensive in the long run. Ask someone familiar with the beautiful New Mohairs for the home ... *ask your decorator!*

Goodall-Sanford
INDUSTRIES

VELMO UPHOLSTERIES • GOODALL MOHAIRS • LEATHERWOVE FABRICS • SEAMLOC CARPETS

L. C. CHASE & CO., [illegible] division of Goodall Sanford, 295 Fifth Ave., New York . . . Boston, Chicago, Detroit, San Francisco

For a long Winter's nap



SNUGGLING down in a warm, soft bed is one of the nicest things about winter. And this year the bed is going to look especially inviting and quite different from the beds of yesternight.

According to those in the know, this is going to be an old-fashioned, white Christmas, in so far as bedding is concerned. Whites and off-whites, and white set off with color are tops in the linen closet. For those who can't take their white straight, there are compromise neutral tones such as string-color and rose-beige. When colors are used they are usually the palest—watered in effect—with the exception of the brown tones which will be widely used with the popular beige.

And here are some of the nicest things about town, about a bed.

1. A down comfortable by Palmer. Sheets and pillowcase by Cannon. The smart modern quilting in the first is accomplished by a new process which involves first stitching in the design, then blowing in down. Rust-colored taffeta covering needs no interlining. At Bloomingdale. Sheets and case are fine percale. At McCutcheon. The bed, from the Hale Bedding Company, shows the present trend toward upholstered head board and no foot board.

2. Pillowcases of the new superfine percale created by Wamsutta, which sets a new record in strength and smoothness. Their plural hemstitching—two, three or four rows of it, as you please—is a fresh note. At Altman.

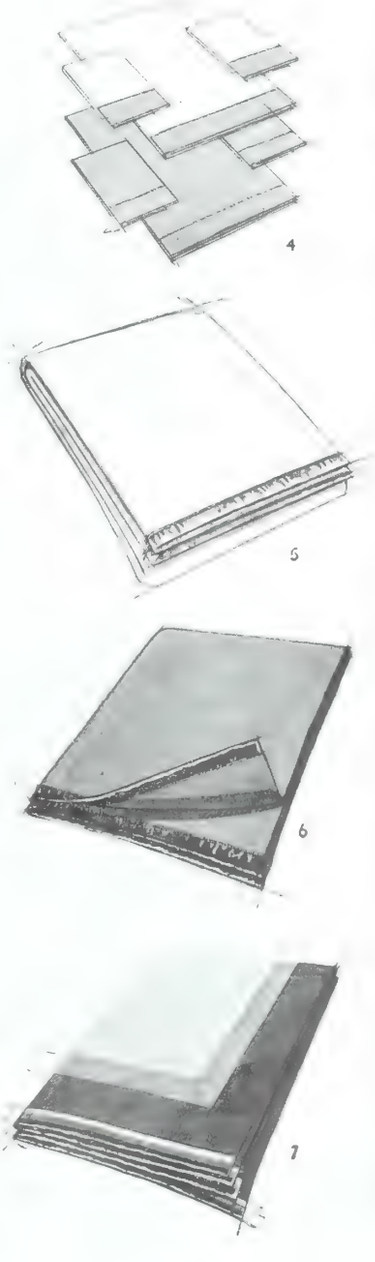
3. A lamb's wool comfortable in white, satin-striped French ninon. Red diagonal line and stitching. Reverse side is white satin. Handmade. Leron.

4. The color theme played in two different keys by Pepperell. A white sheet and cases with blue borders, and the palest peach sheet and cases. At Altman.

5. A fine, pure white, wool blanket. An old smoothy to touch, soft as its white satin binding. By North Star. At Stern's.

6. A wool blanket by Kenwood with the luxurious long nap featured by this firm. In a pale green with matching satin or crêpe binding. McGibbon.

7. One, two, three—go the tones of this latest St. Marys wool blanket. Beige center and continuous border of two bands in light and dark brown. Wide satin binding repeats the tri-tone idea. At Lord & Taylor.



WEDGWOOD



3744

Laurel on Colonial

SELDOM has classical dignity and restrained quality been so finely achieved as in this new design. Traditionally Wedgwood in character; hand-embossed, cream on cream, and destined to play its part in many great State and Social occasions.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA.

Mark on China



162 FIFTH AVENUE · NEW YORK
Northwest Corner of 23rd Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queensware, Etc.
WEDGWOOD



EVERY comfort seeker will welcome the Perfect Sleeper for the *even* softness with which it supports the body; every home-maker for the ease with which it can be kept clean and the smartness with which she can dress her beds. In addition, there are so many other features making the Perfect Sleeper really revolutionary, that you ought to see it this very day — at department, furniture or housefurnishing stores.

You may run across imitations, of course — but in considering a tuftless mattress, be sure that the "tuftlessness" is not just "skin deep" — that there are no *interior*, concealed stitched-through cords holding things together and reducing the natural resiliency of springs and padding. Perfect Sleeper construction is *patented* exclusive. It employs the only practical method of entirely doing away with tufting without letting "in-sides" shift into humps-and-hollows. The Perfect Sleeper is guaranteed to hold its shape throughout its generation or more of wear and lasting softness. Its lower priced mates, listed below, are likewise tuftless; they differ only in cover material and minor details. All are made by responsible regional bedding manufacturers under license granted by Sleeper Products, Inc., American Furniture Mart, Chicago. Factories in thirty cities.

The "SLEEPER" Family—MATTRESSES: Perfect Sleeper, $59.50 (West Coast prices slightly higher); Restal Knight, $32.50; Onotuft, $27.50; Smoothie, $22.50; CRIB MATTRESS: Tiny Sleeper (for baby's crib), $13.50; STUDIO COUCHES: Perfect Sleeper, $59.50; Guest Sleeper, $49.50; Knight Sleeper, $39.50.



Perfect Sleeper Studio Couch contains a genuine [illegible] Can be used as a full size bed. Luxurious [illegible]

PERFECT SLEEPER Mattress

PATENTED — the original and only completely practical tuftless innerspring mattress

French accent



ABOVE, LIVING ROOM in New York apartment of Mrs. Walter Ross Oglesby, redecorated by French decorator. The colors are red, yellow, green and white.



MRS. ROSS OGLESBY, pictured above, is decorator. Directoire White with green carpet, yellow satin draperies under gray tone. White leather chair seats



THE [illegible] and white bedroom and service accessories is also in the Directoire manner. The [illegible] alone by Charles Cleveland Dudley and Adrian Gonzales

GOOD-ENOUGH-FOR-GRANDMOTHER *Isn't good enough for you*







If you're going to use that fine old four-poster, you'll modernize its working parts—add modern ease to old-time elegance with new springs, new mattress, new sheets, new blankets.

PLEASE PARDON our lack of sentiment, but all the facts are on our side: *Never before have percale sheets reached their present pitch of perfection! Never before has the price for luxury been so easy for any one to pay!*

So let's break with tradition, once for all, and find out exactly what's what in sheets, *here and now.* Let's learn that this year's machines and this year's methods are setting entirely new standards of quality.

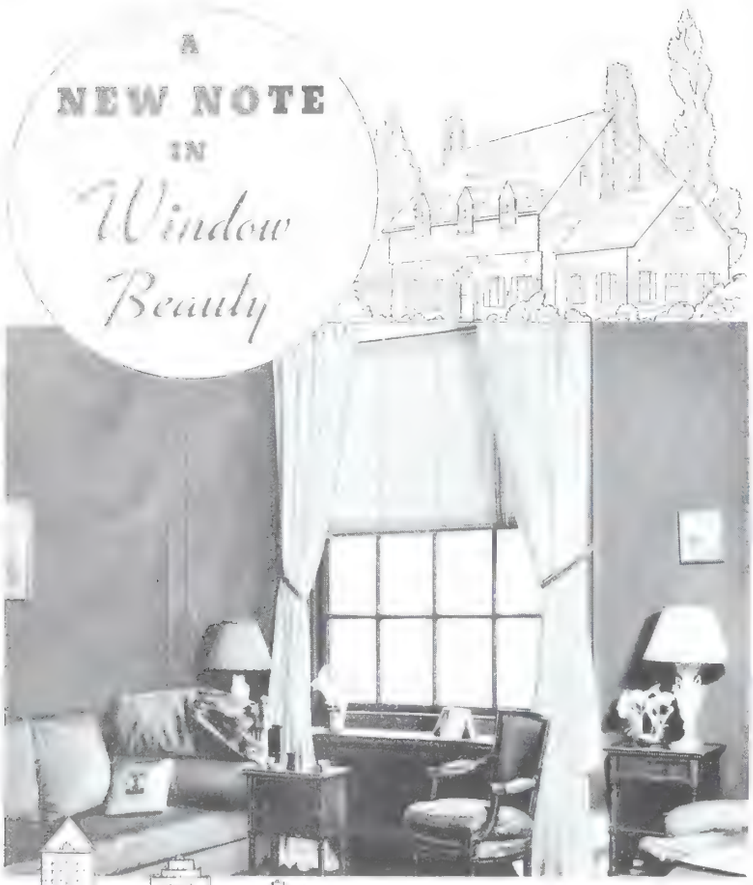
And let's learn that there isn't a finer sheet made than Cannon's Fine Percale. Yet this sheet sells for *almost a third less* than the price you've probably been paying. (Only about $2.50 each in single-bed size, at regular prices.) Here are sheets of exquisite fineness, having more than 100 threads to the inch each way . . . even, smooth, soft and strong . . . lastingly snow white, longer fresh and woven for years of special service.

Cannon costs are kept down by large-scale operation—Cannon quality is kept up by new-day planning and scrupulous care. Modern machines and modern methods mean constant advancement. . . . Insist on seeing *Cannon's* Top Quality Percale next time you shop for sheets. The Cannon name, on anything, is your promise of more-for-the-money. . . . Cannon Mills, Inc., 70 Worth Street, New York City. World's largest producers of household textiles.

CANNON MAKES THREE FIRST CHOICE SHEETS . . . (1) *Cannon Finest Quality Percale for about* $2.5[illegible] (2) *Cannon Utility Percale, about* $1.[illegible] (3) *Cannon Muslin, about* $1. . . . *Each is the smartest buy in its class.* (*Made by the makers of Cannon towels.*)

Cannon TRADE MARK MADE IN U.S.A. CANNON *Sheets*

A
NEW NOTE
IN
Window
Beauty



MAYFAIR SHADES
the **VOGUE** *of the* **DAY**

MAKING windows more attractive with Mayfair Shades is already a pronounced style trend of the day—especially now that so much thought is given to home beautifying. You find Mayfair Shades in the smartest homes. You hear leading decorators recommend them. Surely you want the newest, the most beautiful note in window treatment in your home... combined with usefulness and economy.

Woven like a fine fabric, rather than bulky or heavy, Mayfair Shades are made of smooth, hardwood slats, colored as desired. The shade cord operates with a self-stop mechanism. The slats require little cleaning, will not warp, twist, nor stick together.

Ask for Mayfair Shades at the very foremost stores or write for *Free Booklet* and name of nearest dealer.

Note the simplicity of construction



Mayfair
Making Windows More Attractive
SHADES

MAYFAIR SHADE CORPORATION

Offices: 175 Varick St., N.Y.C. *Factory:* Worcester, Mass.



THE living room, above, has walls painted apple green and putty beige trim. The simple but decorative mantel is stripped pine. Upholstered chairs shown are in apple green striped silk damask

The House of Years

(CONTINUED FROM PAGE 86)

broadloom in heather beige color.

The guest bath is modern in treatment and color. The niche in back of the tub is of gold mirror framed in tan glass and narrow strips of gold mirror. Other walls are in tan glass panels and the ceiling is painted tan inside a six-inch gold mirror border. French headed curtains of shaded taffeta blend in with the colors of walls and niche. These hang over tan Venetian blinds. All fixtures are of polished brass and the floor is dark brown linoleum.

For the young girl's room one of the new dark grounded wall papers was chosen. This paper has a magenta red ground and a palm leaf design in eggshell. Woodwork is painted eggshell. Curtains are beige diagonal pin striped damask with magenta and beige striped valance. The dressing table is draped in eggshell voile trimmed with small cotton tassel fringe in eggshell and red. A slipper chair is covered in red grounded chintz. Carpet is bright green.

Another dark paper appears in the boudoir. It has a brown ground patterned with creamy white bamboo leaves. All trim is white and the ceiling is bright green. Beige casement cloth curtains at the windows have a straight valance bound in rose wool fringe. The day-bed is upholstered in rose color mercerized silk with tiny self-tone check design. An overstuffed chair has a covering of chintz with a brown ground, rose flowers and green leaves. The dressing table is draped in green and eggshell voile. A chenille fabric in tones of brown and beige covers the side chair and the dressing table bench. The floor is covered in taupe colored carpet.

Coöperating stores

THESE stores are coöperating with us in presenting the new trends in furniture (Pages 44 & 45), lamps (46, 47 & 82) and decorative accessories (70 & 71). Readers are invited to write to House & Garden for information on specific merchandise reported in this feature.

Akron, Ohio
THE A. POLSKY CO.

Dallas, Texas
NEIMAN-MARCUS CO.

Dayton, Ohio
THE RIKE-KUMLER CO.

Denver, Colo.
THE DANIELS & FISHER STORES CO.

Des Moines, Iowa
YOUNKER BROS., INC.

Erie, Pa.
TEASE, PRESCOTT & RICHARDSON CO.

Fort Wayne, Ind.
WOLF & DEWENTER

Hartford, Conn.
G. FOX & CO.

Los Angeles, Calif.
J. W. ROBINSON CO.

Milwaukee, Wis.
T. A. CHAPMAN CO.

New Haven, Conn.
THE EDWARD MALLEY CO.

Richmond, Va.
THALHEIMERS

St. Paul, Minn.
SCHUNEMANS & MANNHEIMERS

San Antonio, Tex.
JOSKE BROS. CO.

Seattle, Wash.
FREDERICK & NELSON

Wichita, Kansas
THE GEO. INNES CO.

Worcester, Mass.
DENHOLM & MCKAY CO.


"NEARLY RIGHT" WON'T DO
In Carpet Colors
TRU-TONE
RUGS
& CARPETS
Alexander Smith
GUARANTEED
AS ADVERTISED IN
GOOD HOUSEKEEPING
ASK FOR
Alexander Smith Broadloom Carpets
BY NAME
Exquisite tones for autumn decorating found exclusively in Alexander Smith TRU-TONE Carpets—Peach, Nattier Blue and Beige . . . three of forty fresh and lovely colors. Called TRU-TONE because each individual color is dyed to harmonize in daylight and lamp light. Made seamless in widths up to 18 feet. Our TRU TONE Carpet Book, full of helpful information on broadloom carpets, free on request from the Alexander Smith Div., W. & J. Sloane Wholesale, 577 Fifth Ave., New York



Sparkling with new ideas for livelier parties

Gayer guests . . . happier hostesses . . . this season. Toastmaster's new Hospitality Tray is transforming entertaining into "help-yourself" parties . . . where everyone takes a hand. Never before anything so clever as this smart new Hospitality set. New are the four individual snack plates. They're sparkling Fostoria crystal, "The Glass of Fashion" . . . as are the matching Fostoria appetizer dishes. New is the handsome tray, in walnut, mahogany or antique white, with matching cutting block, and knife for trimming toast.

A STUNNING FOLDING STAND

And picture all this atop a modern folding stand, for only a little more. With tray, minus accessories, a permanent coffee table. But the feature that makes the hostess' evening a carefree lark . . . is the Toastmaster itself . . . the only toaster that thrills the guests . . . and makes possible a *real* "hospitality party" because it alone has a Flexible Toast-Timer to make perfect toast *without watching*. Toastmaster pops up uniformly brown toast always, at the breakfast table as at parties.

WITH FLEXIBLE TOAST-TIMER

The Flexible Toast-Timer times each slice individually and automatically—longer when the Toastmaster is cool—shorter when it's hot. The degree of heat itself regulates the toasting time. One slice or a hundred—they're all alike—each the same shade of brown. Once you set the dial for light, medium or dark brown toast, you'll get precisely what you ordered . . . always! "Only Toastmaster makes perfect toast every time for everybody."

PLAN A HOSPITALITY PARTY

Your guests can't fail to have a rollicking good time, if the Hospitality Tray is the feature of the evening. See the new Toastmaster with Hospitality Tray wherever quality appliances are sold. You can buy additional snack plates if you wish. Write McGraw Electric Co., Waters-Genter Division, Dept. 107, Minneapolis, Minn., for our fascinating new free booklet, "Help-Yourself Parties." *R.S.V.P.*







Toastmaster WITH *Hospitality* TRAY

PUBLIC LIBRARY

HOME FINANCING

HOUSE & GARDEN invites you to make use of the services of its Home-Financing Department conducted by John R. Hoyt, M.A.I., real estate specialist. Please address Home Financing Counsel, House & Garden, 420 Lexington Avenue, New York, New York

Q. *If I purchase a home and execute a purchase money mortgage for part of the cost price, and then later sell the property subject to this purchase money mortgage, does my liability as signer on the bond cease?* —*H. S. E.*

A. No; the bond is a contingent liability as long as the mortgage or any part thereof remains unsatisfied. However, a case similar to this was recently tried before the Appellate Division, First Department, New York Supreme Court. The evidence presented showed that after the property was sold, there had been several subsequent conveyances and the then owner was unable to pay the mortgage charges and had failed to make a payment on account of the principal when it became due. Thereafter, the then owner of the property procured from the holder of the mortgage an agreement extending the payment of the principal then remaining due on the mortgage, without the knowledge or consent of the defendant, who had originally executed the purchase money mortgage. The court ruled that where the holder of a bond and mortgage, by a valid agreement with the owner of the property and without the knowledge of the obligor on the bond, extends the time of payment of the mortgage, the obligor is discharged from liability on his bond.

The courts have held that any alteration of a contract of guarantee, whether the alteration is material or not, will tend to discharge the surety of guarantor unless his consent is first obtained.

Q. *I have a mortgage on my home which is now held by an individual. When this mortgage becomes due next year, would it be possible for me to have it refinanced under the Federal Housing Administration Plan, as I would like to have that type of mortgage?* —*E. K. S.*

A. The Federal Housing Administration is perfectly willing to assist you with your refinancing, provided your mortgage meets their requirements. Their long term plan of monthly payments of principal and interest is much better for a home owner to have than a mortgage which has to be renewed every two or three years, with the possibility of an excessive renewal charge at each expiration date.

It is suggested that you make application three or four months in advance of the maturity date of your mortgage, so that the Federal Housing Administration will have ample time to complete their investigation before the date of transfer arrives.

Q. *I contemplate building a home costing about $8,000 including the cost of the land. I would appreciate at the moment any advice you might render concerning factors one should investigate before purchasing a lot and financial arrangements desirable in undertaking the construction of a home.*

I expect to purchase a plot in Nassau County, Long Island. —*G. R. R.*

A. After you have selected the town you wish to establish your home in, look into the town's bonded debt, so that you can be reasonably sure of no excessive tax rate on your home in the years to come.

You should locate on a street that has all street improvements installed and paid for, so that you will have no street improvement assessments to pay in the future. See also that the neighborhood is restricted to residential use only, thus guarding against depreciation of the value of your property caused by stores or factories coming into the section later on.

Get an architect to design your home and have him select two or more reliable builders from whom to get cost of construction figures for you. Thus you will know definitely what your obligation will be before you commence to build.

Since you are planning to spend $8,000 on house and lot, you should have at least $3,500 in hand. You can get a mortgage for the balance from a Savings Bank, Building and Loan Association or a Life Insurance Company. Your local bank will tell you how and where to apply for such a mortgage.

Q. *I have read your articles in House & Garden in reference to the F.H.A. The hope inspired by them seemed to be the answer to years of waiting, but upon investigation, I find I have practically no chance of availing myself of this so needed aid.*

Living in a village six miles from a college town of 25,000 people, I have been informed by all the banks there that they extend no service of this nature, and loans may be had for not more than three years.

Is there no hope at all to the owner of an old ten-room house of frame construction sadly in need of repair? The house is well built, and could be put in good condition, if just a little remodeling were done.

The H.O.L.C. refused us a loan because we have no mortgage on the place, and thus claimed we were in no immediate distress.

If you can give us any information whereby I may be benefited, I will be most grateful. —*H. I. B.*

A. The Federal Housing Administration in Washington is investigating this matter for House & Garden. A member of the staff of the Administrator is giving the matter his personal attention.

ONE HOME OWNER TELLS ANOTHER...

Something New has happened to Heating



Get all 3 comfort-essentials as 1 COMPLETE UNIT

with the New AMERICAN RADIATOR Heating Systems



● Radiator Heat — An abundant, properly located source of healthful heat in each room.



● Controlled Distribution of heat — even, quick, plentiful and prompt comfort in every room.



● Inexpensive Domestic Hot Water — plentiful hot water for bathing, laundry and housework.

BETTER HOUSING PROGRAM

How the news gets around! Home owners now insist on the new comfort and the freedom from heating cares that come with the new American Radiator Heating Systems.

They want all three comfort-essentials in one complete installation—Radiator Heat *plus* Controlled Distribution of heat *plus* inexpensive Domestic Hot Water. They want a heating system that's designed and brought to them as a unit—like their cars and radios and refrigerators. The new American Radiator Heating Systems bring all these to you—with the dependability of the best known name in heating back of every part.

INSTALL NOW WITHOUT DOWN PAYMENT

Ask your heating contractor to show you this new, modern kind of home heating system. Ask him about the payment plan that puts it in your home without a down payment, with up to 3 years to pay, at government-approved low rates. And mail the coupon for the booklet—"New Comfort When Winter Comes."

LISTEN IN!

American Radiator Fireside Recital every Sunday Night at 7:30 E.S.T.—WEAF-NBC Red Network.

AMERICAN RADIATOR COMPANY
40 West 40th St., New York, N. Y.
Division of AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Send me your new booklet, "New Comfort When Winter Comes", describing the new American Radiator Heating Systems.

Name _____

Address _____

City _____ State _____

HG-10-35



A KLEINERT'S "ILLUSION SHOWER CURTAIN in Jonquil Yellow photographed by Emelie Danielson in The Bride's House arranged by House Beautiful.

"Illusion"

• Like a silvery sheet of crystal rain shot through with color from a random rainbow is the sheer loveliness of Kleinert's "Illusion" Shower Curtains. Their fine transparent silk—waterproofed without any rubber—neither *splits, cracks,* nor *peels!* In clear colors, gay printed patterns, or effectively bordered in black.

Kleinert's
T. M. REG. U. S. PAT. OFF.

I. B. KLEINERT RUBBER CO
185 FIFTH AVE., N. Y.
Style Headquarters: 50 Rue Joubert, Paris



"CALART" Handmade Flowers
Personalize Your Home

When summer gardens no longer bloom, decorate your home with Handmade CALART Flowers. These faithful reproductions of natural blossoms can beautify *any* home and contribute to the joy of happy, gracious living.

Above is a pleasing arrangement of "CALART" Shasta Daisy Mums . . . gay color for autumn and winter days. Genuine CALART Flowers are sold in great variety by leading department stores and gift shops. Ask your dealer for our FREE, illustrated booklet "*How to Arrange Flowers in the Home*" or write to us for booklet and name of nearest dealer.

CALIFORNIA ARTIFICIAL
FLOWER COMPANY
18 BLOUNT ST., PROVIDENCE, R. I.

Questions and answers

VERANDA EFFECT

Q. *Could you kindly tell me if using [illegible] quarried [illegible] stone as a veranda effect, from house to terrace, would be at all good? If so, where has it ever been used? In mind, also? This proposal is to use such stone exclusively. All help will be greatly appreciated.*

Mrs. John A. Spaulding, Mass.

A. The use of [illegible] with such a light colored material as limestone would not only be garish in effect as the color would overpower the fine quality of the stone, but it would be difficult to secure a uniform color in the cement even if you felt that you wanted to use it.

Use ordinary light grey cement without any coloring. By doing so, you will avoid too much contrast between the stone and the joints. The writer has used this effect with success.

SOOT-PROOF WHITEWASH

Q. *How does one preserve whitewash that will not rub off? One of the [illegible] tends the furnace, and I learned swearing from him. In our younger days, he was constantly besmirched with angora sweaters and white shoes, and now it's a whitewashed playroom. S.O.S. Please, how can you make it rub-proof?*

Mrs. R. S. B., Elizabeth, N. J.

A. [illegible] wash, which is practically rub-proof is as follows:

To each fifty pounds of hydrated finished lime add [illegible] to make a heavy bodied liquid paint, to which should be added one pint of rock salt. Allow this to set for three or four hours so that the salt will be dissolved. Add a sufficient quantity of Radiolite blue dissolved in water to make the mixture a clear white. Add more water as it is required to get a consistency suitable for use. This may be applied either with a spray gun or with a large whitewash brush.

Enclosed are some leaflets describing cold water paints which simulate whitewash and are rub-proof. Perhaps it would be better for you to use one of these.

WALL GARDEN

Q. *I am going to build a retaining wall of fieldstones, laid up without mortar. I hope to plant various things in the crevices of the wall, as the English do, and so make a wall garden. What plants should I select? Are all so-called "rock plants" suitable for such a situation?*

R. A. S., Huntington, L. I.

A. Answering your second question first, all so-called "rock plants" are not suitable for wall culture. Many that are charming in the rock garden are so small that they are entirely lost in a large expanse of wall, and others cannot stand the conditions of drainage, shade, or exposure. Before building your wall, study the instructions for so doing that you will find in most books on landscape construction. See that the soil pockets are large enough, that they slope down to the back rather than to the front of the wall, so that moisture tends to penetrate into the pocket instead of running out of it and taking the soil along with it. And see that the soil in each pocket joins onto the soil back of the wall, or that in another pocket, so that there can be continuous capillary travel of moisture.

The soil should, of course, be suitable as regards fertility, acidity and sand and gravel content for the particular plants you select. Different soil pockets can vary in this regard in order to accommodate a large variety of plants. I have found the following plants suitable to wall culture, and sufficiently important to make a colorful display:—*Achillea ageratifolia, Adonis vernalis,* (if there is some shade), *Aethionema grandiflorum, Alyssum serpyllifolium, Aquilegia canadensis,* (wants shade), *Arabis alpina,* fl.pl., *Armeria maritima, Aster alpinus, Aubretia cyri, Campanula carpatica* and *C. muralis, Dianthus arenarius, Dicentra cucularia, Erinus alpinus roseus, [illegible] pectinata, Fedia cornucopiae, Gentiana puberula, G. saponaria* (wants shade and moisture), *Geranium maculatum, Geum Lady Stratheden, Festuca glauca, Helianthemum* in variety, *Heuchera* in variety, *Leontopodium alpinum, Matricaria, Nepeta mussini, Nierembergia rivularis, Phlox amoena, Plumbago larpentae, Prunella* [illegible] continued on page 102



Living in glass

applied through etching, engraving or other means. These designs may be sand-blasted or given various other finishes. They can also be colored, although it is considered that colored glass is not as effective as glass which takes its color from lighting.

Grilles, decorative panels, columns may be made of molded glass done in relief, that is, with the design on the exposed side. A very interesting effect is obtained through intaglio cutting and lighting the surface from the side. When so lighted an intaglio design looks like relief, but the exposed surface is flat and easy to clean. For this, the pattern is sand-blasted.

STRUCTURAL GLASS

All sorts of structural requirements can be met with molded glass. Your door frame may be of beautifully molded glass glowing in a variety of colors; you may have strips of patterned glass around the top of your wall or ceiling to give cove lighting; glass panels individually set into the ceiling and beautifully designed may replace a lighting fixture—almost anything you desire in the way of lighting or colored decoration may be done with glass.

The new structural glass bricks are well worth considering, not only for structural purposes but also for decoration. Such glass bricks are now machine-made and are, consequently, much less expensive than previously. They will not change color under the action of the sun as do many glasses, and have high resistance to temperature changes if manufactured in the borosilicate glasses.

There are two general types of structural glass brick. First, a hollow glass brick with a partial vacuum which is largely used for curtain walls and for decorative partitions which are not to be seen through. Most successful results have accompanied their use for game room bars, fireplaces, bathroom walls. They offer considerable decorative possibilities in conjunction with plate glass windows. Panels of this material will help light dark halls. It is not possible to see through this brick, though it lets the light through and casts it into the far corners of the room much as does a slanted Venetian blind. It has a high insulation value.

The second type of glass brick is solid and can be used for bearing walls, though more often used merely for its decorative value. It can be seen through clearly, and so may have various designs cast on the back or face. They can be mirrored or given a variety of finishes.

Both types of glass brick come in sea green and crystal white as standard colors, but can be made in almost any color desired.

Ultra violet glass is used wherever the healthful rays of the sun are desired. This type glass is colorless. It comes in two forms, the quartz or silica type being the better and more expensive—in fact, the most expensive used in architectural work. There is a much cheaper type that costs little more than plate glass and is similar to it except that certain impurities are eliminated. Both types of glass lose some of their violet ray efficiency in use. If you expect to enjoy healthful rays from this type glass, you must be sure that it not only meets the standards of the American Medical Association, but also that it is kept clean.

There are other types of glass that will be of considerable importance in the years to come, and that should be investigated. A new heat-absorbing glass will be of particular interest if you contemplate air conditioning. This glass has a high resistance to the heat rays of the sun and will help keep your house cooler.

Safety glass, such as in the windows of automobiles, has been little used so far in building construction. It is, however, ideal for coal chute windows and exposed places where ordinary glass is apt to be shattered or broken, or as a bar to unlawful intruders, as in nursery windows. Wire glass is likewise good where appearance is not a factor.

Built-in glass mirrors are coming more and more into use, now that we have fine plate glass that permits a perfect reflection. Such mirrors can be had in almost any color to secure a variety of decorative effects and can be etched or engraved as desired. The backing of these mirrors should be metal, which is more permanent though slightly higher in cost than the ordinary silvering. Such mirrors should be placed to reflect things or views rather than people; that is, the reflection of a beautiful vase of flowers or a scene is more interesting and restful than the reflection of a corner where people are likely to congregate. Structural glass mirrors can be particularly used to lighten up the dark side of a room. By using various colors for the backing or reflecting surface, images may be either brilliantly or unobtrusively reflected.

PLATE GLASS

Heavy plate glass has made possible glass shelves for various purposes, and in various colors—bookshelves, dish cabinets, tops of tables. Dressing tables and garden tables of fine plate glass are being more and more featured.

A more unusual property of glass is that it will guide light. That is, if a colored light is sent into one end of a circular glass tube the light will follow that tube all the way around, just as if it were a colored liquid poured in a curved tube. The possibilities of this in a decorative sense are entirely new. It may be that shortly we will see a hollow glass hand rail lighted at night in glowing colors, balusters gleaming in contrasting colors, and other such unusual combinations.

In seeking effects in glass, one should keep in mind the airy, transparent nature of the material itself. Patterns should be graceful and light rather than coarse or heavy. Except where used structurally for walls, color should be secured by lighting.

The various glass companies are doing much experimenting and in their display rooms are showing many ways in which glass can be used structurally and decoratively. A visit to such rooms will do much to show how your own home may be made more beautiful and useful through the use of glass.

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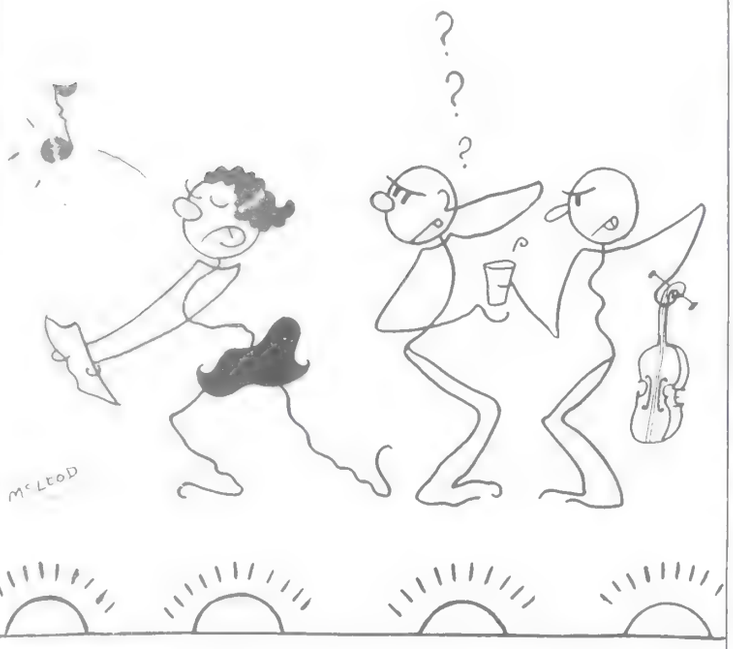
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HERE aluminum comes into its own in various features which set the note of the whole scheme—mirror, walls dyed a rich reddish brown, lighting arms and fireplace in the natural finish of the metal

Aluminum in the decorative arts

ALUMINUM is essentially a metal of the newer modernism. It came into use not through any qualities of its own, but because the world of art, culture and design sought for something with which the older metals could be replaced. Excellent in themselves for many purposes, these were symbolic of the older forms of design.

Once such a movement got under way, it traveled far. The set-back skyscrapers of Hugh Ferris, which appeared as astonishing but vague dreams in the magazine supplements of Sunday newspapers as little as ten years ago, have borne fruit a hundredfold. Once infinitely distant from the familiar, and even slightly terrifying, they are now the accepted standards of skyscraper construction.

These buildings were largely responsible for the interest taken in aluminum by modernists. Architects set the pace for it, and that aluminum was not a nine days' wonder, to be taken up or cast off at a decorator's whim, was chiefly due to the metal itself, for it has reared a pedestal of permanence not to be shaken by style caprices.

A spurt in the use of aluminum as a decorative material came from the fact that it was peculiarly adaptable to almost any method of manufacture, whether cast, spun, rolled, drawn or forged. That it was not subject to corrosion was a feature which could not be ignored; if artificially dulled, the dullness was constant. It could not be embarrassed by an accumulation of rust or verdigris.

A penchant for mating new materials by moderns includes the employment of aluminum and glass, aluminum and other metals, aluminum and wood. Their specialty is the design of such accessories as candlesticks, console sets, lighting fixtures. Lamps are a particular hobby, and in these they often find a good medium for expression.

Aluminum lamps usually consist of a spun base, weighted, supporting a standard of one or more pieces of aluminum tubing, shades in the modern manner, and glass finials. To these essentials is added such decoration as pleases the designer's fancy. The effect is altogether disarming, for these pieces have an adaptability which under ordinary circumstances might be considered impossible.

What would an aluminum room be without aluminum lighting fixtures! The living room at the top of the page,

(Continued on page 101)



ALUMINUM fireplaces are an intriguing innovation for creative artists, for they lend themselves to a wide range of effects in the modern manner. Compare this one with that at the top of the page

No cook and a kitchenette

(CONTINUED FROM PAGE 61)

pork cut in tiny squares. Peel 8 young carrots and quarter them. Peel 8 little white onions and stick a clove in each. Make a bouquet garni of parsley, pinch of thyme, ½ bay leaf, and ½ clove of garlic. Brown the pieces of salt pork in 1 tablespoon of butter and place them in the bottom of an iron cocotte with a tablespoon of fresh butter. Add the carrots, onions, bouquet and liver. Sprinkle with salt, freshly ground pepper and a dash of nutmeg (if you like it), and pour over all a cup of meat stock, a small glass of dry white wine and ½ glass of Madeira. Top it all off with 3 thin slices of lemon from which you have removed seeds and rind. Cover and place on slow fire. Bring gently to a simmer, then place the cocotte in a slow oven and continue to cook, basting frequently until very tender. Remove bouquet, pour off most of the juice, skim off as much fat as possible, strain and reduce by simmering until quite thick. Carve liver in thin slices and put it back in the cocotte with the vegetables around the edge. Pour over all the reduced juice into which you have stirred a teaspoon of butter. Fold two serviettes, tie around the casserole with a knot at either handle and send to table piping hot.

GARBURE OF SQUABS. Place ½ pound of raw ham in a frying pan. Cover it with cold water. Bring to a boil slowly and then drain. Cut the ham in inch squares and place in the bottom of a soup pot. Then add ¼ pound of salt pork cut in tiny squares, also scalded in the above manner. Now add to the pot the inevitable bouquet garni of thyme, bay leaf and parsley, 2 or 3 little white onions, 3 or 4 carrots cut in quarters, 2 cloves, several stalks of celery cut in 2-inch lengths, 1 cup of fresh lima beans, or a cup of white beans soaked overnight, and, last of all, a tender young cabbage, which you have cut in six sections and parboiled in salted water, having, of course, removed the tough core. Pour over this enough beef stock to cover. Place on low fire and simmer very gently for two to three hours. A half hour before serving place 6 little squabs, which have been carefully cleaned and dressed, in a roasting pan. Put a tiny white onion inside each. Rub them with salt and pepper and soft butter, and roast for about a half hour, basting well. When done, remove the strings or skewers and put them into the soup-pot whole. Let them cook two or three minutes to impart their flavor to the garbure. Place back in their roasting pan to keep warm and drain off the juice from the vegetables. Pile vegetables attractively on a big platter and perch the birds on top. Garnish the platter with diamond shaped croutons and serve at once. The broth is served in cups at the time the garbure is eaten.

POUPIETTES OF BEEF. Put ¼ pound of bacon through the meat grinder. Add 2 tablespoons of finely chopped shallots or onions and 4 tablespoons of chopped raw mushrooms. Add a teaspoon of butter, cook all this for a few minutes, then add 2 tablespoons of chopped parsley, salt and pepper, a dash of Worcestershire sauce and a teaspoon of French mustard. Continue to cook a minute or two longer. This paste is spread on six or eight very thin slices of the top round of beef which has been pounded with a wooden mallet and neatly trimmed. The meat pieces are then rolled, as you would roll a blanket, and secured with string. Salt and pepper them, place in a frying pan with a good piece of butter and put on hot fire. Roll them over and over to brown evenly. In the meantime, peel, wash, dry and slice fine 12 mushrooms. Sauté them in a little butter, add 1 tablespoon of tomato sauce or tomato catsup and a teaspoon of beef extract dissolved in a little boiling water. Simmer a while longer then add the juice of ½ lemon and a good lump of butter, but don't let it boil. Place poupiettes on a hot platter, remove strings, pour sauce over them and serve.

SPANISH CHICKEN. Peel and slice fine 6 little white onions. Put 3 or 4 tablespoons of olive oil in a large iron frying pan and when it is hot add 1 clove of garlic, the onions and a young chicken cut up as for fricassee. Salt and pepper and cook until the chicken is light brown all over. Remove the garlic, add 2 cups of washed and dried Spanish raw rice and 1 teaspoon of Spanish saffron pounded to a powder and dissolved in a little boiling water. Cook, stirring well, for about five minutes, then add 1 can of tomatoes, 4 cups chicken broth and ½ pound of Spanish sausages (Chorizo), previously scalded. Cook on top of stove ten minutes then put the pan in hot oven uncovered for about a half hour. In the meantime, cook separately 2 cups of shelled peas in salted water. Empty the chicken and rice out on a hot platter and garnish with the peas, which you have seasoned well with butter, salt and pepper. Serve with this, on separate side dishes, canned red pimentos cold. Have with this a light Spanish claret.

Aluminum in the decorative arts

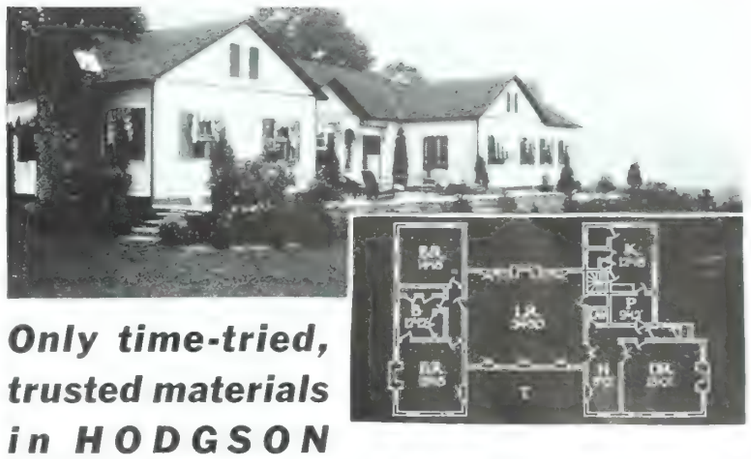
(CONTINUED FROM PAGE 100)

with its large circular mirror over the fireplace, has walls of colored aluminum dyed a rich reddish brown. Its corners are round; the horizontal strips of molding are aluminum also, of course. The fireplace shows the metal in natural finish, and the aluminum indirect lighting urns add color.

A discussion of all the instances where aluminum was used in the decorative arts would be too lengthy to be included in this article.

Architecture was responsible for the use of hand forgings of aluminum, and craftsmen who first began to show their skill in aluminum by making grilles, railings, hardware, gutters and downspouts for both public buildings and private homes, are now turning their attention to a large line of giftware.

In this impressive array may be found waste baskets, letter trays, candlesticks, console sets, flower bowls, center pieces, serving trays, bonbon dishes, card trays, coffee tables, cheese knives, and even paper weights.



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Questions and answers

(CONTINUED FROM PAGE 98)

Q. *I* [illegible] *and into a* [illegible] *living room. I* [illegible] *a* [illegible] *and at the other end, an* [illegible] *One wall* [illegible] *and the other* [illegible] *I am thinking of a one-piece chesterfield for the* [illegible] *and a* [illegible] *for the other. Do you think this arrangement is* [illegible]

Please suggest some way to arrange these pieces. I should like to [illegible] *to be quite practical.*

L. H. H., Brooklyn, N. Y.

A. [illegible] over living rooms are quite [illegible] It is just as well to [illegible] ite division into a living and a dining [illegible] of course. For this reason, it would be [illegible] to use a small [illegible] rather than a conventional console type [illegible] would be useful here. Contrasting [illegible] to help [illegible] the [illegible] projection may be used to emphasize the division in the room and [illegible] [illegible] [illegible]

Suggestions for Garden Club programs

Garden Clubs [illegible] throughout the country, have a two-fold mission to perform. In the first place they must be of value to their communities, offering help in civic improvements and beautification. In the second place they must give practical help to the individual members, making them into better gardeners as they work and study together. Perhaps this is more important than the first, because the assistance the clubs can give to their own and other communities is entirely determined by the knowledge and ability of the individual members.

Now, just how can this gardening knowledge be attained? How can the club help and in what practical ways? The program committee is directly responsible for at least half of it and the other half rests with the members themselves. The chairman of the program committee has the most important position in the club. The very life of the club depends on what she is able to give them, meeting after meeting, throughout the year. If the programs are interesting and full of worthwhile information, then the members are filled with enthusiasm and inspired to do better work in their own gardens and in their civic work.

Of course, first of all it is essential that at various times during the year lecturers, who are experts in their line, come to the club to talk to and answer the questions of the members. Nurserymen and landscape architects in the same locality often give of their knowledge and time most graciously. Sometimes a professional gardener connected with some estate or institution, with years of actual experience, can be procured at a nominal sum. And one of the benefits which garden clubs in smaller communities may derive from belonging to the new state federations is the ability to secure speakers of national importance at smaller cost.

But there can not be, for various reasons, a speaker at every meeting. It is much better that the various members take charge of some of the programs themselves. Some of them can write papers. A paper on "Soil and its Preparation" is always worth while in the early spring. Another one on "Winter Protection", or "How to Put Your Garden to Bed for the Winter" may be of great value. Hours of labor and many plants are lost because the proper methods are not used in protecting them during the freezes and thaws of the winter. It is always a good plan to take a certain flower family and study it thoroughly, learning about all the different species and varieties, their habits, their cultivation and [illegible]. A paper on "Bulbs" is [illegible]. Perhaps it is better to divide such a large subject into several parts. Give one person "The Early Spring Bulbs", those tiny, fairy-like things that come along with the early wild flowers and are not used nearly as extensively in our gardens as they should be. Then to another give "The Later Spring Bulbs", including Hyacinths, Daffodils and Tulips. Even these might be separated and given to different people. There is one thing about this: the more people work, the more interested they become, and they are very likely to remember the things they have had to find out for themselves.

Of course, in order to write these papers or give talks, these members must have access to sources of information. There are at least three big, general sources. First, catalogs of seedsmen and nurserymen. These we will speak of later. Second, magazines and bulletins, and third, garden books.

Now garden books are expensive, and it is quite impossible that all the members can own all the books they need or want. So every garden club should have some definite plan of exchange of books. Sometimes the public library has a good selection. Adding to this collection might be one phase of our work. One club has a circulating library. For the purchase of books the members were each assessed two dollars, which added to twenty dollars out of the treasury made an even hundred. The people using the books pay three cents a day. The money collected goes into new books, keeping the library

(Continued on page 104)

Children go Modern

(CONTINUED FROM PAGE 64)

units. This can teach him the proportions. Then, as children always do, he will imagine these cubes to be not only boxes but will relate them to things in Nature and the world about him, such as a house or a garage, a room, a chimney, steps, a bed, a train. Similarly the places to put things into, the shelves and drawers, will make also chests to keep things in. Thus it will not be difficult for him to keep his toys tidy and his socks in the red drawer, his shirts in the blue. He will naturally remember where these things are.

And someday, let us hope, he will discover that in reality all things in Nature are built up of just such units, that trees, flowers, animals and even people are related to such forms—that one can build up out of a sphere and a few pegs, birds or animals, people and trees, and, best of all, that such things are organically more sound and capable of life than the monstrous creations of persons who exist on the wave of fashion and utilize adult fads for embodying their notions of what to make for the young.

This, then, is the background and the theory on which I have designed these groups of furniture, appointments and toys, and have created decoration for the interiors of nurseries. I have made all forms simple, not only because such forms are a better background for the development of taste but also because such forms are suited to a production in quantity which will make such furniture available in as many nurseries and playrooms as possible. I have chosen to work this out with a group of designers who, through new theories of design, production and distribution, have more vision than the manufacturer who still insists upon Little Bo-Peep.



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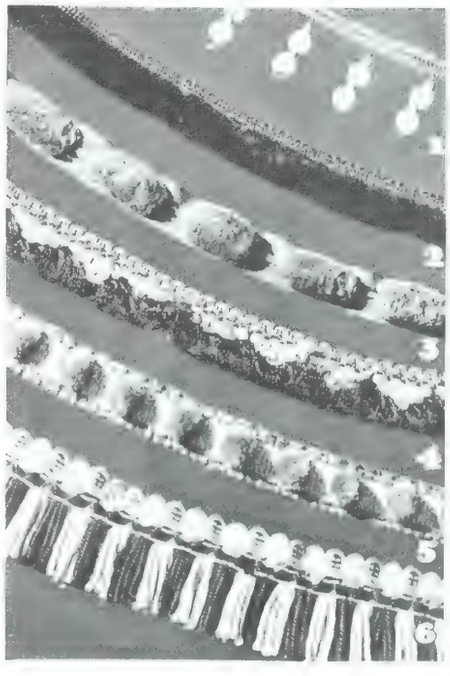
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Suggestions for Garden Club programs

(CONTINUED FROM PAGE 140)

[illegible] use of it. Those in the community who [illegible] year have the roll call answered with [illegible]

In connection with the roll call there are some other interesting things to do. Try having each one answer with their favorite plantings for color combinations (not what they like best, but what they have proved will work). Or suggest that each one tell how she plants her garden to have it look its best at all times. Or, at the annual meeting, have each one tell what she has done to improve the garden during the year. Almost any of these will be interesting and helpful.

Now I think every good gardener looks on the garden of today as a constant source of surprise and joy. I wonder, though, if we ever think seriously enough and realize how much real information is contained in these [illegible] meeting. Appoint the chairman for the day and have her send to the headquarters for all the catalogs which she can find advertised in the garden magazines, not only those of the big seedsmen and nurserymen who [illegible], but those of the small dealers who [illegible] families. These small catalogs are often filled with unusual, up-to-date information, and are worth keeping on the bookshelf. Many of them have beautiful illustrations. Every garden club contemplating such a program should have a copy of the Almanac of the Garden Club of America, which is filled with the addresses of reliable dealers. Also let the chairman ask [illegible] and plants each one is best equipped [illegible]

[illegible] information gleaned in this catalog meeting, make a list of the newer plants and the untried varieties. See that each member selects one which she is will- [illegible] sponsible for finding out all she can [illegible] it come to the highest point of perfection. Some difficult seeds can be given [illegible] condition of soil and care, back- thus making possible a comparison of conditions. Then in the autumn for the annuals, or the following year for the perennials, have a report day. Let each member give a two-minute report [illegible] with her if possible. In some cases it might be better to have these reports [illegible] of its own perfection, and not all at [illegible] tation certainly increases the knowledge of plant material.

And this subject of experimentation brings me to another matter of horticultural knowledge about which all of us know entirely too little. How many of us know [illegible] of our plant material has been tried out, where it was originally found, and who was responsible for [illegible]? Every club in the country should have at least one program on the Arnold Arboretum in Jamaica Plain, Boston, Mass. If the chairman will write to the Arboretum, and ask for information about that marvelous garden for "trying-out", it will gladly be furnished. There are two books, *Trustees of the Garden* and *More Aristocrats of the Garden*, both by the late Dr. Wilson, formerly keeper of the Arboretum, which are filled with the stories of how these plants were found, how worthy they have proved themselves to be and how we are able to use them in our own gardens. It will surprise many of you gardeners to learn what terrible hardships were endured to furnish you with your plants and shrubs.

[illegible]

[illegible] meeting. Appoint a member to tell about the botanic gardens—Harvard, New York, St. Louis and others, and add to these the wonderful collection of [illegible] City of Rochester is proud, and rightly so. Then there [illegible] National Cathedral, Little Gloucester, Mt. St. Albans, Washington, D. C., about which everyone should know. It will be a perfect thing when finished, an old-world garden in the new-world capital. And save for the last, for the climax, perhaps the loveliest thing in America, the Magnolia Gardens on the Ashley, and the

(CONTINUED ON PAGE 160)



SOMEWHERE OUT IN "WONDERLAND"

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CROSLEY

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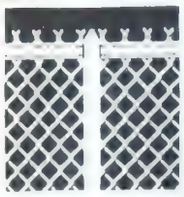
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Suggestions for Garden Club programs

CONTINUED FROM PAGE 103

Mrs. Dexter Graves, first vice-president of the Garden Club of America, in the spring and fall Audubon and Rhododendron, the soft pink and the Spanish Moss in a setting too fairy-like to describe.

At some meetings during the year it is wise to get away from all papers, talks and reports. One way to do this is to have, in the spring, a wild-flower meeting. In one club such a meeting was held at the home of a member who lives in the country and has a wild-flower preserve. The hostess, with the help of the program committee, obtained sixty specimens of wild flowers with their foliage. They placed each in a container on tables, and numbered them. Each member was given a pencil and a sheet of paper with sixty numbers. They were allowed thirty minutes in which to examine each flower and write on the paper, opposite the corresponding number, the botanical and common name of the flower. When the time was up, the hostess held up, one by one, each container, so that everyone could see it plainly, and gave the botanical and common name—in some cases two or three common names. The members marked their own papers, counting one if both names were correct. Out of a possible sixty, the highest was fifty-four, and she was given a set of the wild-flower post cards issued by the Wild Flower Preservation Society. The committee also gave out leaflets published by the same society, telling what wild flowers may be picked, and what should not be.

A similar meeting could be held in late summer. Make a collection of annuals and perennials. Place in containers and number. It is well for the president and chairman of the program committee to do the collecting alone, leaving all other members eligible for the contest. In this case the papers have the numbers and spaces for the botanical name, common name, and another in which to write perennial, biennial or annual. Mark the papers as before, and the winner may be given a small prize.

WINTER MEETINGS

This same sort of thing can be worked out for a winter meeting. Often the meetings from November to March are the most difficult ones in which to keep up the interest. The fall work is done; it is a long time until spring; why worry? But this is just the time for something new or unusual. Get together all the year's catalogs with colored pictures. Get out as many different varieties as you can find—wild flowers, perennials, bulbs, annuals and shrubs. You really have more scope here than with the actual flowers, because you have the whole year to choose from, and not just part of a single season. Mount them on cardboard and number them as before. This time the contestants would have to tell whether they were shrubs, bulbs, or plants—whether wild or cultivated, and whether perennial, biennial or annual. This might be made into a rather difficult test if newer and more unusual plants were chosen. After the meeting these mounted flower pictures can be made into a scrap book and given to the crippled children's ward of a hospital where it will bring pleasure for months and months.

A little different form of contest or competition may be had by using a "Questionnaire". Two of these were prepared by the Garden Club of America to be used by member clubs. The first was a list of some thirty questions which amateur gardeners should know. The second was a more advanced set. These questionnaires can be given in two ways. The chairman should supply papers and pencils. She may read each question, allowing two minutes for the written answer. When all have been read and answered, the chairman may read each question and the proper answer. A most appropriate prize for this is a copy of *One Thousand and One Questions Answered*, by Alfred C. Hottes. Another way to give a questionnaire is for the chairman to read a question. Anyone knowing the answer volunteers to give it verbally. This allows for discussion.

PLANNING CONTEST

And there is still another form of contest. Perhaps this calls for the greatest amount of ability and originality. It is a Garden Planning Contest. Give each member a sheet of drawing paper—twenty-two inches by fifteen inches. Announce before the meeting that each one must bring a ruler, an eraser and one or more drawing pencils. Then they are to draw plans for a garden on an ordinary city lot, one hundred and fifty by fifty feet, or two hundred by sixty, or any other dimensions the committee has chosen. But the dimensions and all the general rules must be the same for everyone. Tell them to use the scale of one-eighth inch to a foot. Give each person the floor plan of a small house, cut out of pasteboard and also drawn to scale. Tell them the size of the garage, and whether it is to be attached to the house or placed on the alley, if there is one. The houses must be a given distance from the front line, and the committee must decide if it is a corner or an inside lot. Aside from abiding by these few general rules, each person can develop the landscaping and garden as she sees fit. There is room at the side of the sheet for a chart, showing what the numbers and letters used on the drawing mean. If the contestant is a fast worker, with definite ideas, she may even be able to work out a color scheme in the garden. There should be at least an hour and a half allowed for this, and two hours would be better. At the end the chairman may collect them, and it is all much more worthwhile if a professional landscape architect can go over these, making suggestions and criticisms. After this is done, bring them to the next meeting and pin them on the walls or lay them out on a table where each one can see the good and bad points. It is surprising how many new ideas are brought out in work of this sort.

These are just some of the ideas the writer has been able to gather together during several years' work with some of the older garden clubs, in the hope that they may be of help to some program committee chairman who, in desperation, is asking, "Oh! What shall we have for the next meeting?"

—AGNES C. DARROW

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Van Waveren's Giant
[illegible] Herman's flower.
$1.90 doz., $12.25 [illegible]

Mrs. R. O. Backhouse
[illegible] Delicate, beautiful. [illegible]
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[illegible]
$1.05 doz., $7.25 [illegible]

Will Scarlett
[illegible] Petals white, cup bright orange-scarlet.
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Whitewell
Pure white petals, deep primrose with [illegible] double and triple.
$1.25 doz., $8.75 [illegible]

Cheerfulness
Pure double white Daffodil. Fine garden or cut flower.
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Moonshine
[illegible] white flowers [illegible] Valuable [illegible]
15c each, $1.65 doz.

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Pure white petals, large flared [illegible] Deep flowered. One [illegible]
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[illegible]
AMERICA'S FINEST PLANTS AND BULBS

Daffies

CONTINUED FROM PAGE 99

Yellow Perianth Barrii: Alcida Bathis Hare and Mrs. Barclay.

White Perianth Barrii: Lady Moore Firetail and Diana Kasner.

Giant Leedsii: Her Grace, Sirdar and Mermaid.

Leedsii with small crown: Mrs. Nette O'Melveny, Queen of the North Hell.

Triandrus: Agnes Harvey, Moonshine, and Queen of Spain.

Cyclamineus: February Gold.

Jonquils: Buttercup, Golden Sceptre and Lilliput Hostilius.

Poetaz: Orange Cup and Laurens Koster.

Poeticus: Ornatus maximus, Homer and Thelma.

Double: The Pearl, Twink, Cheerfulness and Mary Copeland.

Except for one or two I have not mentioned the smaller types or species suitable for rock gardens since these were amply considered in House & Garden last month by T. C. Leth-[illegible].

EASIER GROUPINGS

While the classifications used above need not bother the beginner, he will soon enough learn to understand them. When he does he will read bulb catalogs more easily and with more understanding. The Royal Horticultural Society of London, which for many decades has been fostering Daffodil culture and staging many shows of them, has divided the whole family into eleven groups:—

1a. Yellow Trumpet. (Both trumpet and perianth are yellow. The trumpet or crown is as long or longer than the perianth segments.)

1b. White Trumpet. (Both perianth and trumpet are white or almost white, otherwise same as 1a.)

1c. Bicolor Trumpet. (Perianth white, Trumpet yellow, otherwise same as 1a.)

2a. Incomparabilis with yellow perianth. (Large chalice-cupped Daffodil, cup measures from one-third to nearly the length of the perianth segments.)

2b. Incomparabilis with white perianth. (Otherwise same as 2a.)

3a. Barrii with yellow perianth. (Short-cupped Daffodil, the cup or crown measuring less than one-third the length of the perianth segments.)

3b. Barrii with white perianth. (Otherwise same as 3a.)

4a. Giant Leedsii. (Cup not less than one-third but less than equal to the length of the perianth segments.)

4b. Leedsii with small crown. (Cup less than one-third the length of the perianth segments.)

5. Triandrus and Triandrus Hybrids.

6. Cyclamineus and Cyclamineus Hybrids. (The Cyclamen-flowered Daffodil.)

7. Jonquils and Jonquil Hybrids.

8. Poetaz or Tazetta Hybrids.

9. Poeticus. (True Poet's Daffodil.)

10. Double varieties.

11. Various species and hybrids.

Some are thus named because of the nature of their flowering, some from their species source and two from the names of hybridizers. The sophisticated Daffy fan, of course, uses these classifications constantly and can rattle them [illegible] as a Communion candidate reciting the Ten Commandments.

Having been thus led by the hand through a catalog, the beginner will next want to know when, where and how to plant the bulbs. Plant them from late September on till the ground freezes. In sun generally, although since Spring shade is not dense, many thrive in light shade under trees and bushes. Set the bulb so that the top is 4" below the surface of the soil.

When planting in a border, dig the hole with a broad trowel, mix a handful of bonemeal in the bottom and, having set the bulb firmly on this bed, cover it with soil.

When naturalizing in quantity in grass, either you dig separate holes as in border planting, or else lift a strip of turf, mix in the bonemeal, set the bulbs the required depth and replace the turf. The separate hole planting is slower but will give better effects. Broadcast the bulbs—throw them as you would dice—and plant them where they land. For grass planting there comes a little bulb planter that reams out a hole into which the bonemeal and bulb can be dropped, and then covered in with the plug from the next hole bored.

In both grass and borders bulbs should be planted not less than six inches apart: they will soon enough crowd the intervening spaces. Also the soil beneath them should be well dug, for if you give Daffodil roots a chance they go down ten to twelve inches and better flowers will be produced.

Newly planted Daffodils should be well protected the first year, with a covering of leaves or salt hay. Incidentally, newer planted Daffodils never grow so high as the old ones. The old ones, too, flower earlier.

As one goes deeper into Narcissus experience, he will find that certain types seem to thrive in certain kinds of soil and exposures, and that others, for no explainable reason, simply don't like the place and disappear. The old Double Van Sion, for instance, will turn green in regions where long hot weather persists. White Daffodils seem to appreciate light shade. Alba plena-odorata requires a damp soil.

POST-BLOOM CARE

After the bulbs have flowered, snip off the dead heads—but not the leaves. You do this, first of all, for appearance's sake, and because you thereby prevent seed production which might drain too much strength out of the bulbs. The leaves are necessary to the growth and increase of the bulbs and should not be cut down until they are brown and withered. Where Daffodils are naturalized, let the grass grow around them, then, in July, scythe down the grass.

How often should garden-grown Daffodils be lifted? If one wishes continuous good flowering, every three or four years although the increase can be slowed up by deep planting. Lift the whole clump when the leaves are fairly well withered, but keep them out of the sun. Examine each bulb and bulblet carefully. If there's the slightest sign of rot or grayish white grubs in the bulb or the inside is ringed with brown, off they go to the bonfire. Of course, if these are rare and expensive bulbs, you can dip them for three

(Continued on page 108)

THE GARDEN MART

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GARDEN ACCENTS

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THE BUYING URGE

With October the Fall planting season gets under full headway. Now is the month of preparation, of buying trees, shrubs, bulbs, perennials—practically all kinds of hardy plants—and getting them into the ground where, when Spring arrives, theirs will be a world of color and great loveliness, amply justifying all present effort and expense.

A month of great promise, this, to the initiate in gardening; yet a month of many practical thoughts as well. There seems no end to the problem of just what to plant and where to plant it, to say nothing of where the ultimate selections can be purchased. The wise gardener makes it a point to know the products and reputations of reliable nurseries and chooses from among them on the basis of quality and service. To do otherwise is to run the risk of costly errors and ultimate disappointment.

BULB GARDENING

Considering American gardeners as a class it can hardly be denied that they do not plant nearly enough bulbs, and those which they do plant are decidedly lacking in variety. The range of modern Daffodils, Tulips and others is amazing, yet how many of us can boast of more than three or four kinds of each? It is a matter well worth looking into and correcting, for hardy bulbs are one of the most satisfactory horticultural investments that can be made.

PLANTS INDOORS

Nor is new plant acquisition to be limited to the hardy outside things, by any means; there will be need of house plants for the winter soon to come. October is none too soon to investigate the whole indoor gardening question and to decide just what species to get. There is a wealth of material from which to choose, for the old days of nothing but Rubber Plants, Boston Ferns and perhaps a temperamental Rex Begonia have long since vanished.

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Daffies

(CONTINUED FROM PAGE 106)

[illegible] Lucifer [illegible] and Edward Buss with a two-minute dip in Semesian solution.

Some amateurs lift their increased bulbs and dry them off in baskets for the Summer, not planting them till September. I usually make plans for handling this increase while the leaves are drying and, having lifted and replanted the clump, set the increase immediately into the ground elsewhere.

Since entire books are devoted to the Daffodil, it would be presumptuous to try and cram all the varied facts of their selection and culture into one [illegible]. I can only add some observations made through these years of growing Daffodils in my own and enjoying them in other gardens—jottings picked at random from a much-thumbed notebook.

(1) Despite Wordsworth's line about Daffodils dancing in the breeze, I find it best not to put Trumpets in a windy spot. They hold their perianth about them like a man with his coat collar turned up and bent beneath a storm. Weardale Perfection is especially distressed by wind, whereas Cleopatra, which has more substance in its perianth, seems to stand wind better.

(2) Cleopatra planted under Parkman's Crab—gold at the foot and pink above! Two other kinds happy around Flowering Crabs are Tullus Hostilius beneath the bronzy leaves of Malus purpurea and Scarlett in masses—coronal of white with a spot of wan sunlight at its heart—beneath Malus Rockii.

(3) The insistent gold of Lady Hillingdon should be seen both in full sun and in afternoon shade to be thoroughly enjoyed. Just before sunset is a time for the study of the flowers, although I confess to having enjoyed them in bleak dawns, in blowing rains and by moonlight under Apple trees in bloom.

(4) The Yellow Trumpets, which are the first of the larger types to flower, always remind me of innocent, expectant, eternally young girls—girls with singing lip and golden hair—standing with eager feet on the threshold of the garden's year. There are others that carry this air too—the virginal whiteness of Agnes Harvey, for instance.

[illegible]

(5) Among my favorites are the following:

Mrs. Backhouse—the cup grows pinker on opening. Under artificial light indoors this pink turns to orange. Plant in slight shade to prevent bleaching out. A good companion for Mrs. Backhouse is White Muscari. Pink cups, by the way, seem to change color according to the soil in which they are grown. I've seen Love Nest from three different gardens and each with its own intensity or lack of pink. Love Nest, however, is a miffy Daffodil with me; I'm continually losing it.

Mrs. John Bodger—its complete whiteness has found companions here in a shoal of blue Muscari and, under a high-trimmed Forsythia, in a ground cover of Sherman's Raiders or Confederate Veteran—the Lee-loved Southern garden clubs call *Viola priceana*.

Godolphin and Sorley Boy—both gold trumpets of noble carriage and worthy of a prominent place in the border's front.

Crucible—short cup piped with deep orange and a spread of sulphur over the perianth, as though an artist had streaked his colors intentionally.

Niveth is a dainty Triandrus—Leedsii hybrid. Give it a sheltered nook with a green background.

Bokhara stands up in all weather and lasts long. As there's not so much orange on its rim, it shouldn't be compared invidiously with others, such as Kilkroney, which has a true orange-rimmed cup and its pistils and stamens make a pronounced design.

Eskimo—I admire its ultimate icy whiteness, its splendid substance and its healthy increase.

Gertie Millar offers an open-faced, pale lemon trumpet, darker at the rim and cushioned on a white perianth.

Stella Primrose—gorgeous orange cup bordered scarlet blends to paler orange at the base. Its sulphur perianth is delightfully loose and wanton. Stella's a top-notch Daffy.

Mrs. Barclay I admire for the narrow piping of scarlet orange on the crinkled edge of her yellow cup and for her broad-petaled primrose perianth.

Twink—a grand double. What a wind-swept orange and yellow mop—like a curly-headed girl. An Amelia Earhart sort of bloom.

[illegible]

Lord Louis Mountbatten has a waxy, urn-shaped, creamy white trumpet that opens with a generous frill.

White Wedgwood I wouldn't be without, so dainty. A bunch-flowered type with little primrose cups on white perianths.

Indian Chief—and well named. A defiant orange and sulphur double.

John Evelyn—though not new, yet it keeps a courtly air, with its wide, white perianth segments, on which a double crinkled lemon yellow cup is poised. Good for cutting.

Lady Moore—in this the orange of the cup bleeds on to the vivid white of the perianth in a halo of chrome yellow.

Alasnam's yellow trumpet deserves a green background so that you can appreciate its fine carriage.

Francisca Drake—a noble fellow holding its flower high above the foliage and what a flower!—a gold based perianth with a cup that blends from gold at the base to orange on the frilled edge.

Bernardino, though old-time and easy to buy, should be in every collection. Its cup rim is spattered orange, then it goes to sulphur, the whole backed by a white perianth.

Van Waveren's Giant still holds my allegiance, though its obese size may seem too gross to the fastidious. What's more, it is always satisfying to have one of the biggest Daffies around the place.

And so the list could go on. Were there space, I would sing the praises of Dactyl and White Emperor and Carlton, of Mitylene, Gold Dust, Tenedos and Fortune and of White

(Continued on page 109)

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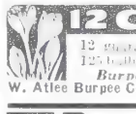


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Daffies

(CONTINUED FROM PAGE 108)

Nile and Haydock—these at least.

With a dozen or so of these in your garden, every Spring will be worth waiting for.

(6) Yet Spring can be anticipated by raising Daffodils in pots and flats. These are planted in the late Fall—using either 5" pots or bulb pans and using for soil a mixture of ½ garden loam, ½ sifted leaf mold or peat moss, enough sand to assure drainage, a handful to a flat—and a handful of bonemeal. These planted trays and pots are then buried outdoors in a trench 10" deep. Cover them first with peat moss and then coal ashes. For the subsequent six weeks they will be forming roots; from then on they can be brought indoors to make top growth. They should be placed in a cool room—not over 50°—and in a window where they do not get too much light. The soil should be kept moist. King Alfred is the popular variety for this purpose. Others to try would be Emperor, Mrs. E. H. Krelage and Lady Moore.

Here's a gardening trick worth trying: say you've got a flat of Daffodils just coming into bloom in the greenhouse. Lift them from the flat and, dipping carefully in water, wash off all earth from the bulb and roots. Then re-pot in decorative pots—preferably those new white ones—using only soaking-wet peat moss for soil. Let them stand in the shade for a day, then bring them indoors and stand in a north window. This soaking at the roots and fresh potting will hold the flower longer in bloom, and it will be able to stand the heat of the room as there will be sufficient moisture at the roots to offset the usual evaporation through the leaves.

Fall planting facts

(CONTINUED FROM PAGE 93)

or crowding. It is much better to put a dollar plant in a two-dollar hole than *vice versa*.

4. Protect all roots from drying in the sun or wind as carefully as you would your own life at a crowded traffic crossing (more carefully than a good many people do!). Even a few minutes of exposure to a hot sun or strong wind may do the tiny feeding rootlets serious injury, so don't unpack your plants until all is ready to put them right in the ground.

6. Don't spare the water! If the soil is dry drench each hole before you put in a plant or a shovelful of earth. Whether it's dry or not, soak each plant and the soil immediately around it as soon as planted. When I say soak, I mean soak. No mere sprinkling or ordinary watering will suffice. You must wet the whole thing right down to the bottom of the root area. That means a lot of water, but stay with it! Furthermore, do the same thing every week until the ground freezes, unless ample rains intervene.

7. If the soil is deficient in plant food, as indicated by the impoverished appearance of any plants which may have been growing on it, provide nourishment. For safety and the long pull combined, "organic" fertilizers (manure, ground bone, wood ashes and the like) are preferable to the "inorganic" or chemical preparations; the latter, as a class, act as quick stimulants and lack lasting quality. Some modernist may tell you that well-rotted barnyard manure is archaic, reactionary, conservative and generally no good. Don't believe him. He either doesn't know what he's talking about or is trying to sell you something else.

8. Apply no mulch or winter covering to the plants until the ground has frozen hard. Some highly recommended mulches do lessen the evaporation of soil moisture, but they also effectually prevent rain from getting down to the roots where it is needed. Until freezing weather there is no real substitute for a good, free, cultivated soil surface and plenty of watering.

9. Be especially careful to keep all kinds of evergreens very thoroughly watered until the ground freezes. They must begin the winter with their whole systems well supplied with moisture else the evaporation from their foliage during the really dormant season may dry them out and kill them.

10. Don't forget that practically all plants require a reasonable amount of sunlight in order to grow well. The list which will succeed in heavy shade for any length of time is relatively limited. To plant a sun-lover in shade or a shade-lover in the blazing sun is fatal. In other words, the site must suit the plant, whether tree, shrub, vine, bulb or herbaceous perennial. Otherwise, you court trouble.

Robert S. Lemmon

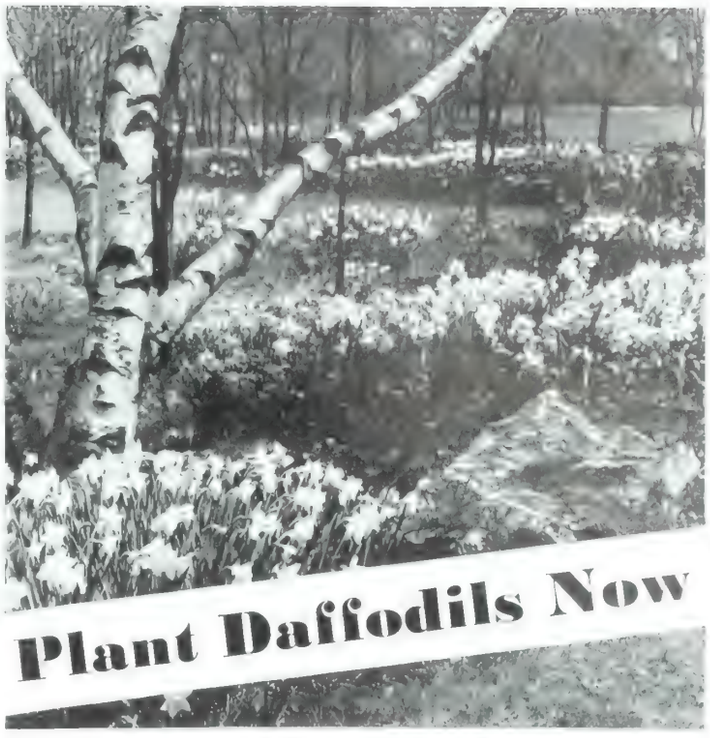
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Bulbs that come out of the West

(CONTINUED FROM PAGE 69)

[illegible] in sun or shade in the garden borders, at the edge of woodland, by stream or pondside, if there is no standing moisture, or set in wide colonies in the wild garden. In any situation they show to best advantage when massed, that is in colonies of from a dozen to a thousand or more. They are delightful companions for the May Tulips, their soft, uninsistent hues blending equably with the most flashing or strident or offish of the Tulip tones.

When the flowering is past the foliage dies away with a neat expeditiousness for which we are grateful. There is no long drawn out and unsightly flopping about in all stages of decay.

The bulbs of Camassias may be planted in September and October about four inches below the surface of the ground and six to eight inches apart, and need not be disturbed as long as they continue to blossom well. Not to grow Camassias is to pass up the opportunity to possess something of unusual beauty.

Many countrywise persons greet with enthusiasm the crowded stretches of mottled leaves and fluttering yellow blossoms presented in early spring by the common Dogtooth Violet or Troutlily, *Erythronium americanum*. Bright and attractive they seem until you have seen the members of the family that come from the Far West. These are intensely more lively, appearing like little Lilies, but Lilies that have put off their traditional dignity and aloofness and in the interests of true charm have assumed a most enchanting gaiety and sportiveness. They are taller of stem than the eastern species, far more floriferous, larger of blossom, richer in the spottings of the foliage and instead of the rather harsh yellow hue of the familiar species come in all the lovely tones from pure white through cream to deep pure yellow, and then pink and rose and mauve besides, often with an interior band of maroon to set them off. I know of no finer group of bulbous plants than these, none more easily satisfied in the garden provided it offers a little shade, none easier on our "purse ability". And they are hardy in all parts of the country and far into Canada.

The bulbs are long and white and look remarkably like a dog's fang, which probably gave rise to the [illegible] of the sole European species, *E. dens-canis*. These white bulbs should be put into the ground as early as possible as the drying conditions above ground cause them to lose vitality very quickly. If delay in planting must occur the bulbs should be kept in a cool shaded place and covered with dampish sphagnum moss. And it has been found advantageous to plant the bulbs when the ground is damp, after a rain or when it has been given a thorough watering. Once established they are all set for many a year to come but during the first autumn after planting it is well to water them during very dry spells.

Two kinds of Western Troutlily I have found very difficult to grow—*E. montanum*, the beautiful Avalanche Lily, and *E. parviflorum*, the Glacier Lily from the Rocky Mountains. But there are so many other tractable kinds that while we shall still hopefully attempt these intractables we need not feel over-sad if we fail with them. The earliest to bloom is *E. grandiflorum*, with unmottled leaves and tall stems carrying fragrant yellow blooms, often as early as the end of March. *E. hartwegii* is another early yellow-flowered form that makes a grand show. The mauve-flowered *hendersoni* is beautiful and amiable, as are *E. purdyi*, white, and *E. californicum*. There are numerous others, including what are known as the *revolutum* group. These have almost waxen flowers and splendid richly mottled foliage and they like to grow under somewhat damper conditions than the others—in rich loam that does not become too bone dry. Among these are Pink Beauty, Rose Beauty, Johnsoni, *praecox* and Purdy's White, all lovely. If you have a lowish bit in your woodland this is the place for the *revolutum* group, while for the others any half-shaded slope will do. With very few exceptions these western Erythroniums increase by means of seed only, and not by offsets, so the increase will be slow though sure.

Some months ago I devoted an entire article in House & Garden to the Calochortus genus, so now I wish only to emphasize certain facts concerning them. First, their amazing and often fantastic beauty, then their entire feasibility for any garden where certain care and preparation will be given

(Continued on page 111)

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Bulbs that come out of the West

(CONTINUED from page 110)

them. I have grown all the kinds that are on the market and have found them all hardy in the vicinity of New York City. One kind, A Cat's Ear variety, has survived for ten years; in another garden I know of a Cat's Ear that has endured in an ordinary mixed border for twelve years. The group known as Cat's Ears seems to me the most easily established, the Fairy Lanterns next. Both grow here in southern New York on a well-drained western slope of the rock garden where some distant trees shade them from the full force of the afternoon sun.

After the Cat's Ears and Fairy Lanterns are past begins the great show of the Mariposa Tulips whose beauty is hardly to be described. Their fault is that their foliage is so scanty as to form no setting for the rich-hued blossoms that are carried on tall slender stems. These in the rock garden appear a bit awkward and must anywhere be staked with slender Correction stakes. We grow them in the sunnier parts of the rock garden, and have lost only one kind in a trial extending over three years. This truant was the flaming scarlet *C. kennedyi,* but as it weathered the extreme winter of 1933-34 it was not cold but some other cause that must be blamed for its disappearance. Those persons who do not possess a rock garden may make a raised border with several inches of broken stone and other drainage material below a foot of light sandy soil for the accommodation of the Calochorti. Water may be withheld from this border during the summer months so that the bulbs will experience the good ripening conditions to which they are accustomed.

The Brodiæas while less showy than the Mariposa Tulips are a remarkable varied group of plants and like the Calochortus carry the season of blossoming bulbs well into July. Their range in the United States is confined almost wholly to the Pacific slope. They have flat corms, few and grass-like leaves and tall slender stems topped by large loose umbels of more or less tubular flowers that have very long-lasting qualities. The colors are white, pale pink, yellow, all tones of blue-purple, and there is the amazing scarlet *Brodiæa coccinea,* now called *Bloomeria crocea,* the well known Firecracker Flower. All the kinds are pretty and worth growing, but if one [illegible] *B. laxa, B. stellaris, B. rosea* and *B. grandiflora* make a good choice. The same conditions of sharp drainage and partial shade as suit the Calochorti make them happy here and certain Brodiæas have been in this garden for years.

Fritillarias are another matter. Whether American or alien they present difficulties and are usually an uncertain crop. We are here concerned only with the American species. For the most part they are woodland plants preferring well-drained soil with some leafmold in it and partial shade. Many of them are strange flowers, bell-like in form but sometimes with the segments so pointed and incurved as to look like claws. In many the buds in shape, color and poise have the appearance of a snake's head. And they deal in strange colors—chocolate, green, fawn, unflower-like hues, altogether a little sinister in suggestion, though the stems are leafy and graceful and the relationship to Lilies is plain. Three kinds eschew the somber color scheme so generally assumed by the race and come out in clearer hues.

First there is *F. recurva* with scarlet Lily-like flowers with interior freaking of bright yellow. This is the star of American Fritillarias, perhaps of the whole race. Its bulb is a flat disk covered with rice-like grains that are little offsets and which will grow if planted. Then there is *F. pluriflora,* growing from six to twelve inches high with a leafy stem and bells of a soft rose-pink color. It blooms very early and remains in good condition for a long time. It belongs to the group that have bulbs made up of separate scales like those of the true Lilies. *F. pudica* is a bright and pretty little species with warm yellow bells on a stem seldom taller than five inches. It is perfect for the rock garden and likes a sunny situation in sandy soil.

Two others are *F. lanceolata,* with mottled green and brown bells on stems two or more feet tall, and *parviflora,* much like it but with a good deal of purple in the color scheme. And *F. pharanthera,* a small strange species with curiously crinkled petals of greenish-brown and yellow coloring.

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Will Scarlett (Incomparabilis). Large orange-scarlet cup, perianth, pure white	.10	1.00
Diana Kasner (Barrii). Perianth white, cup yellow, edged red	.20	2.00
Firetail (Barrii). Perianth white, cup of orange, edged scarlet	.45	4.50
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THE SILVER DEPARTMENT

An intimate garden at Tuxedo



HARRY G. HEALY



THE garden of Mrs. H. L. McVickar, at Tuxedo in southern New York, demonstrates the effectiveness of Petunia masses ranging along a wrought iron fence. Clarence Fowler, landscape architect



A [illegible] point in the McVickar [illegible] Petunias and Zinnias are used with telling effect against a stone wall, alternating the white of the former with the rich, ground



OF ALL flowers none exemplifies what might be termed "orderly disarray" better than Petunias. They are at their best when used in generous masses, as in this case

THE garden door is deeply recessed, thus falling into its properly inconspicuous place. In the plantings which flank it we find colorful Verbenas, Zinnias and Petunias

HOUSE & GARDEN

A Condé Nast Publication

November, 1935



Aids to Entertainment

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JAN 17
FEB 3
FEB 16
MAR 1
APR 1
MAY
MAY 11
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JUL 27

Louis de l'Aigle Munds
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When Mrs. Munds says of Listerine Tooth Paste—"After trying many kinds of tooth paste I have found real pleasure in using Listerine Tooth Paste. It is so cool and refreshing and has such a pleasant taste,"—she expresses the sentiment of more than two million women in every walk of life. On sheer merit alone Listerine Tooth Paste has supplanted older and costlier favorites everywhere.

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If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmacal Company, St. Louis, Mo.





The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.





Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.

(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.



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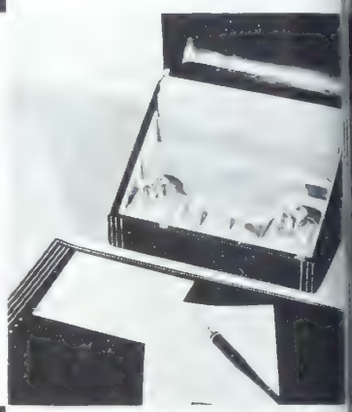
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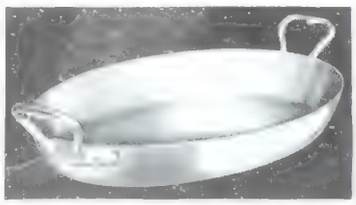


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SO many of the stronger sex ar[illegible] thusiastic and accomplished cooks [illegible] days you can't go wrong on gifts [illegible] take in the culinary angle. The ch[illegible] dish above would make the Chris[illegible] of most any bachelor with his own a [illegible] ment a sizzling success. Copper. [illegible] lish tin lining. Capacity, 3 pints. $1[illegible] Bazar Francais, 666 6th Ave., N



A MONOGRAMMED gift gives him a pleasantly important feeling—especially if the letters are big and bold and modern, as they are on this corduroy bedspread that will get a particularly rousing cheer from the son and heir at college. Colors to order. Especially good in beige welted in brown. $17.50. Eleanor Beard, 519 Madison Ave., N Y



LIKE frosty window-panes or t[illegible] mint-julep glasses in action, or wh[illegible] ever way you look at them, these [illegible] Bohemian glass vases are smarter t[illegible] all get-out, and especially suitable [illegible] a man's ménage. The two largest, [illegible] proximately 8½ inches tall, $13 [illegible] Squarish number, 6⅜ inches tall, $8 [illegible] Carbone, 342 Boylston St., Boston M



HE probably wouldn't buy them for himself—fussing that much over the appearance of his dressing room would seem to him a silly waste of time—but don't think he won't like getting the bottles above. Their forthright shape and the white waves that decorate the sides will take his eye. $7.50 each. Elsie de Wolfe, 677 5th Ave., New York



HERE's a smoking stand that breal[illegible] away from the traditional dullness [illegible] its kind and takes its place as a dec[illegible] orative asset. The stem is hollow gla[illegible] —fragile-looking but actually sturd[illegible] enough to suit the most masculir[illegible] taste. Metal foot and tray in a coppe[illegible] or a chromium finish. $16.50. Ren[illegible] Rosenthal, 185 Madison Ave., N Y

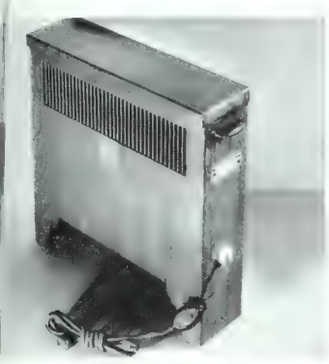
AROUND



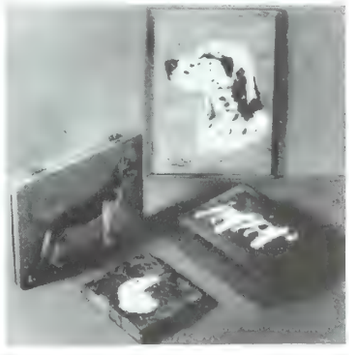
is combination cocktail tray and se race game will keep him amused hours. You put your money on the mber of the nag you fancy and a el spins in the center of the tray to ide the winner. Moving parts cov- d with glass. Red, white and black ign. $2.50. Abercrombie & Fitch, dison Ave. at 45 St., New York



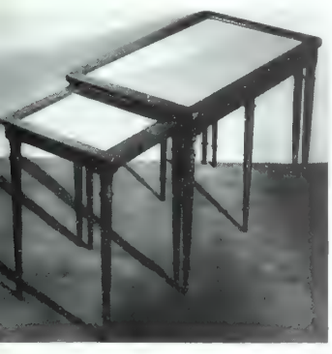
If you're equipping his fireplace mag nificent gesture—remember a roaring fire leaves a man cold if there's no fender for him to scorch his boots on. Fender above, 42 by 12 by 5 inches, solid brass, $10. Matching andirons, 21 inches tall, $9.50. Fire-tools on half-round stand to go flat against wall, $10.75. A. Silverstone, 21 Allen St., N.Y.



that week-end shack he sets such ore by is beginning to be a bit drafty out this time, the logical thing to tuck his stocking is the electric heater ove. Walnut, mahogany or ivory fin- h. Three different wattages. 660 watts, 9.85; 1000 watts, $11.85; 1300 watts, 4.85. Each model 17 inches long. Ham- acher Schlemmer, 145 E. 57 St., N. Y.



For a spectacular surprise, sneak a snapshot of his pet pup and have a copy handpainted in color, as above. Approximate prices: head on cedar plaque, $12; lacquered cedar "flat-fifty," $8; two dogs on lacquered cedar cigarette box, $7.50; head on cigarette case of Russian birch, $7. Elizabeth Pratt, 60 Orchard St., New Bedford, Mass.



His nest of tables will enhance any achelor's quarters. By Johnson-Sayolt, a new firm whose inexpensive furiture boasts all the fine detail of cusom-made pieces. In mahogany, walnut pickled pine, or painted. Rose-backed irror tops, $48.75. Plain mirror, $40.50. late glass, or wooden top, $37.50. At Mayhew Shop, 603 Madison Ave., N.Y.



Here's a really grand pair of prints for a masculine setting. Copies of the famous Herring prints—old English coaching or hunting scenes in dull, warm colors—they are done on glass and enhanced by antique, natural maple frames. Approximately 14 by 18 inches, $65 a pair. Larger size, $100 a pair. Alfred Orlik, 395 Madison Ave., N. Y.

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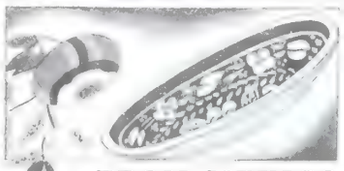
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CHEZ MOI La femme that won't like the very French, Lanvin-ide pillow slips above. The scalloped border is silk, pale peach color sprinkled with pink and blue flowers. Plain peach satin border. $6.75. The tailored model, in similar colors, is fine linen—hemstitched. $10. Each measures about 16 by 12 inches. Leron, Inc., 745 5th Ave., N. Y.



ALMOST anyone with a roof over head will have a nook or cranny which these white cranes will lend tinction. They have the happy fac of fitting into almost any decora scheme or situation with excellent sults. Glazed pottery, they're 8 inc tall. On carved teakwood stands. a pair. Yamanaka, 680 5th Ave., N.



FOR a very fragile young lady or a very precious old one, a mere breath of a blanket—scarcely noticeable except for its snuggly, Shetland wool warmth. For this is the featherweight champion of bed coverings—only 1 pound, 4 ounces, though it's 72 by 90 inches. $25. Chaise longue size, $15.50. Peach color. Maison de Linge, 844 Madison Ave., N. Y.



ON every Christmas list there's owner of an old farmhouse who devot her life to seeking out authentic Ear American atmosphere to fill it wit Write her off with the little smokin stand above, copy of an old candlestan Hand-carved solid cherry. Antique finis $2.50. Hand-hooked silk mat, 80c. Laur Copeland-ver, Rosemont, Marion, V.



IF that lovely old family silver she cherishes so is lacking a piece or two, it would stun her with surprise and [illegible] replaced this Christmas. Matching unusual discontinued silver patterns is a specialty of Julius Goodman & Son, of Memphis, Tenn. Above, a Louis XV [illegible]

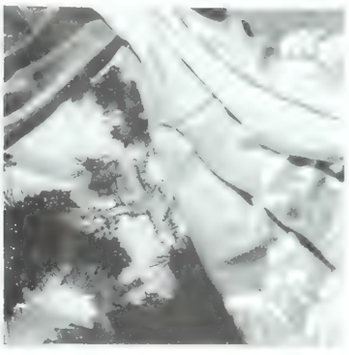


FOR the collector of Mexicana—two little pottery peons whose siesta is not disturbed by the fact that they serve as salt and pepper shakers meanwhile. Green, blue and black costumes. $1.25 a pair. Pottery dish, 13 inches in diameter, decorated with animal and bird motif. Green, orange, blue or black. $7.50. Old Mexico Shop, Santa Fe, N. M.

AROUND



A VERY, very gentle hint to a lady who is always late for appointments would be a clock that not only kept good time but was so good to look at she'd be lured into consulting it now and then in spite of herself. Blue glass and mirror time-piece above. Engraved numbers. $9.95. White porcelain horse, $12. Peikin Galleries, 565 5th Avenue, N. Y.



AN opportunity to pick up an unusual gift is the exhibit this month at the Children's Centre, 106 E. 57 St., of *furoshiki*—hand-colored Japanese silk squares that, for our occidental purposes, look awfully well hung on the wall. Scarcely any two designs alike, but one may order almost any color. Approximately 2" inches [illegible]



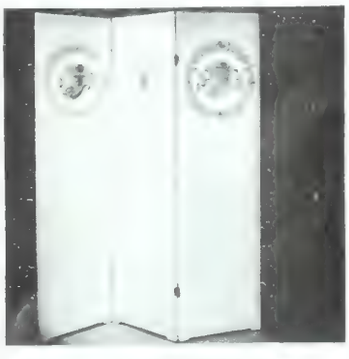
FOR a nimble-fingered bridge enthusiast—a needlepoint bridge table cover she can make herself. Plain center; border of cards—large card in each corner already worked in petitpoint. Canvas with wool and complete instructions, $28.50. Background in choice of soft green, old blue or ashes of roses. Alice Maynard, 558 Madison Ave., N. Y.



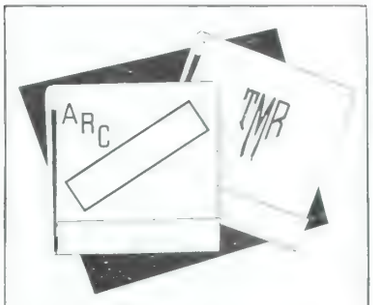
QUITE a large portion of Christmas wishes for a hostess will fit on either of these two plates. The tremendously smart modern boat motif is in red and gray on white. $20 a dozen. Tea size, $12. Ivy pattern, reproduction of an old Wedgwood design, $24 a dozen. Complete service in this pattern available. Mary Barlint, 797 Madison Ave., N. Y.



THIS Christmas, picture frames, like so many other accessories, are apt to be glass. Up front above, mirrored baguettes resplendent as the Russian crown jewels. $15. Next, frame of glass lozenges, glittering and colorful as the balls on the Christmas tree. Green, blue, crystal or topaze, $20. 12 by 14 inches. Elsie de Wolfe, 677 5th Ave., N. Y.



A SNIP of material from the room to which it is to be presented should be sent with the order for the hand-painted screen above, so the artist can use exactly the right colors in the motif. Simulated leather—shown in white with pale yellow, blue and gray decoration. Panels, 68 by 18 inches. $75. Venezian Art Screen Co., 540 Madison Ave., N. Y.



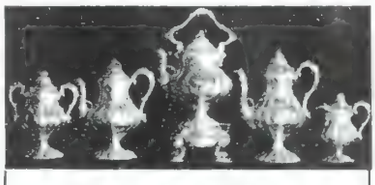
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• [illegible] Monogram Dinner Place Card Matchbooks. It's the smart hostess's find-of-the-season.

• Then, in the drawing room you'll want [illegible] gram, inside cover and match tips, same color. Colors: red, blue, green and black. [illegible] book; the striking surface is protected.

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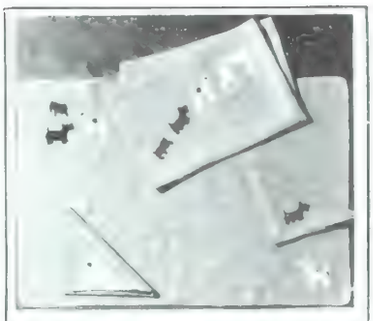
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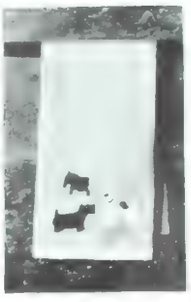
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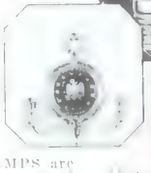


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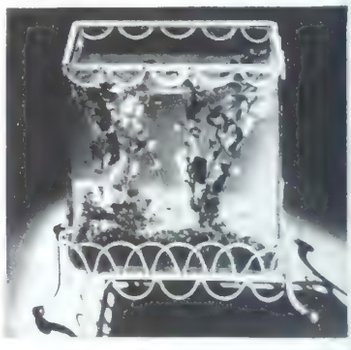
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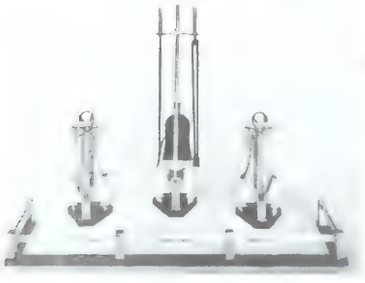


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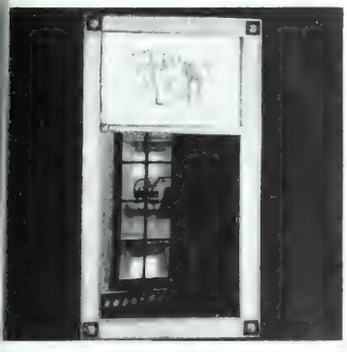
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House & ... as but ...



CH. DUKE OF NORKA, owned by Mr. Frank M Jeckel is one of many Samoyedes that demonstrate how well the breed works in harness

Snow-White

Editor's Note: The Kennel Departments of The Condé Nast Magazines favor but best-judged prices instituted by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the earliest, most attractive investment satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the $50 which we consider to be a fair minimum price for the right sort of puppy.

ONE of the so-called foreign breeds that has attracted increasing attention in America in the last few years is the Samoyede (pronounced either Sam' o yad or Sam' yad), the reindeer shepherd and sledge dog used for centuries by the Samoyede people of Western Siberia.

The Samoyede is one of the oldest domestic breeds in the world. The Samoyede people, nomads of the country from Yalmal Peninsula to the Pechora, are a remnant of one of the earliest Mongolian tribes of Central Asia, and there is evidence that they migrated to the Arctic with their dogs at least one thousand years before the Christian era. They have been known to explorers for many centuries as mild, kindly people, manifesting extraordinary love for their beautiful dogs, which they treat as members of the family. Ages of sharing the table and the bed of his masters have given the Samoyede dog an unusual background of human association. Love and understanding of humankind and an unfailing sense of trust and loyalty are a part of every Samoyede dog's character through long ages of association.

The Samoyede dog is easily trained to my task. He does not comprehend violent treatment.

SAMOYEDES

The Samoyede possesses every canine virtue amazing intelligence, unfailing loyalty, arresting beauty, and a charming and lovable personality. They are absolutely dependable with children, fit into every home, and take on the spirit of their surroundings. If dignified conduct is demanded, they develop a regal dignity, while if situated among the playful, they will romp and frolic with the gayest. Sled work is a joy to them for they have not only the strength but the will for it.
A rare companion and a glorious ornament to any home.

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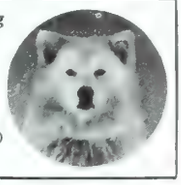
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CHARACTERISTIC Samoyede poses and expressions as evidenced at last Spring's Morris and Essex Show. Photograph by courtesy of Norka Kennels

does not need it. In the work of reindeer herding in his homeland he has been educated to an almost unbelievable degree by voice alone. No Samoyede tribesman ever strikes a dog. In leading herds of deer across the trackless tundra and in defending them against predatory animals the dog is said to perform tasks beyond the wisdom and endurance of any other breed. With all his defensive strategy the Samoyede never becomes "snappy" and is always reliable as a child's companion. There is no record of a Samoyede ever turning in anger upon a human being.

These qualities of intelligence and endurance have led to the use of Samoyede dogs as transport by most of the important European expeditions to the Arctic and the Antarctic. Samoyede teams have made glorious history with Borchgrevink, with Scott, with Shackleton in the Antarctic; with Nansen and with Abruzzi in the Arctic. The American explorers Fiala and Baldwin also used Samoyede teams. Nansen's story of his Farthest North with Samoyedes on the first Fram expedition is an epic of dog valor that rings through the whole history of man's adventures in far places.

Most of the Samoyede strains of England and America are related to veteran sledge dogs of the several European expeditions. They carry the true Samoyede traits of physical vigor and splendid character, and are among the most desirable pets. They are affectionate always but never fawning; courageous always but never fighting except in defense; dignified always but full of play. Their outstanding virtue perhaps is their capacity for companionship—their quiet, friendly manner in all surroundings, whether at home or abroad, on their own premises or on the show bench.

(Continued on page 16)



CH. STORM CLOUD'S typical Samoyede head and ruff. Miss Elizabeth Hudson is the owner of Storm Cloud



Old English SHEEPDOGS

● A QUAINT and ancient breed possessing intelligence and sagacity equal to any in the most cultivated and domesticated breeds. A sensible and devoted companion. The "Bobtail" is a strong, compact-looking dog of great symmetry, profusely coated all over, with a characteristic ambling or pacing movement in walking or trotting. A thick-set, muscular, able body distinguishes one of the oldest and hardiest of sheepdogs.

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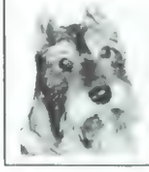
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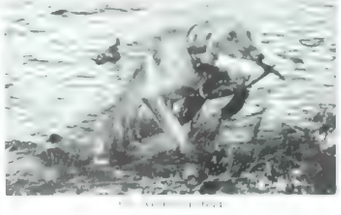


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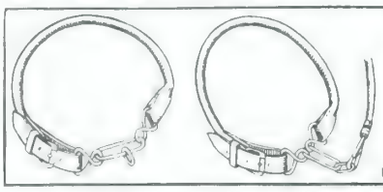
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SAMOYEDE puppies are cute little rascals appealing alike in their brightness and in the fluffiness of their coats. Courtesy of Mrs. Helen S. Harris

Snow-White

CONTINUED FROM PAGE 1

The Samoyede's adaptabilities in any climate. He can withstand the bitterest winter weather. In summer, when he has shed his woolly undercoat, his coarse outer coat seems to act as protection against the sun. The showy white coat is cared for without difficulty; it has no doggy odor and seldom requires bathing. The Samoyede looks his best with little attention than most dogs. The Samoyede is not only an extremely hardy dog, but he is naturally well mannered. He is not nervous, not a persistent barker. In dog shows with a Group and Sweepstakes exhibits the Samoyede bench will be found the quietest of all. He can live in happiness and good health wherever he receives reasonably good care. His splendid body, built through the centuries of hard work in the bitterest climate in the world, is easily kept in fine condition. The Samoyede seems not to suffer many of the commoner dog ills.

The Samoyede is confused in some minds with the Eskimo dogs of Labrador and Greenland, and the various breeds of Alaska. But the Eskimo is larger than the Samoyede, weighing often 80 to 100 pounds, and is seldom even half white. Gray, black and tan are the Eskimo colors, as also of the Alaskan dogs. There are several white Siberian dogs somewhat similar in appearance to the Samoyede, but they are rare outside of their own country. The Samoyede is the only Siberian dog imported for domestic purposes, and the only Siberian dog recognized officially by the American Kennel Club.

There is only one Samoyede



GREAT DANES

The Great Dane excels as a watch dog and great lover of property. As a gentle and faithful companion Great Danes combine nobility, size, power and elegance.

Great Danes come in a wide variety of colors, from light yellow to deep golden tan, brindle, fawn, ground color with black stripes. The best have deep dark harlequin patches of all these colors and other colors. Marks are white, black or mixed and usually not less than 28 inches.

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RIDGECREST KENNELS, Box 26, Route 1, Pasadena, California
WALNUT HALL KENNELS, Donerail, Kentucky

ENGLISH MASTIFFS



Millfold Lass—The Mother

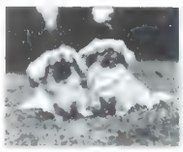
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Puppies priced from $75

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but will suggest reliable kennels where purchases may be made.

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$27.50



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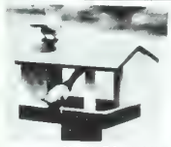
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MISS FAITH HARRIS with Pedlar of the Arctic, a Samoyede of high quality imported from England. Photograph by courtesy of Mrs. Helen S. Harris

breed, only one kind of Samoyede dog—the real kind, of true work dog build. The tiny specimens of dog sometimes sold to the unwary as Samoyedes and sometimes mistakenly entered in the shows as such are not to be compared with the noble animal whose name they borrow. The Samoyede is not related to any other breed. He stands alone and on his own. He always breeds true to type, always shows his characteristic traits of build and of brain and of temperament.

GENERAL APPEARANCE—The Samoyede being essentially a working dog should be strong and active and graceful, and as his work lies in cold climates his coat should be heavy and weather-resisting. He should not be long in back, as a weak back would make him practically useless for his legitimate work; but at the same time a cobby body, such as the Chow's, would also place him at a great disadvantage as a draught dog. Breeders should aim for the happy medium, viz., a body not long, but muscular, allowing liberty, with a deep chest and well-sprung ribs, strong neck, straight front and exceptionally strong loins. A full-grown dog should stand about 21 inches high at the shoulder.

—C. L. HARRISON

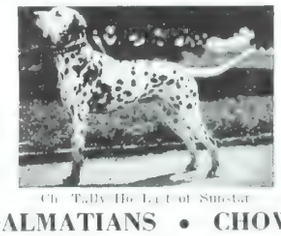
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says Mr. J. B. Wright Wright-Day Kennels, Raleigh, N. C.

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Sheetrock is made in three Wood Grained Finishes—Walnut, Knotty Pine and Douglas Fir, and in standard wallboard sizes. With it you can build a simple wainscoting or can run full-sized panels from floor to ceiling.

Take advantage of the economy and efficiency of wood when you remodel or build, but protect yourself, your family and your investment from wood's inflammability by placing a barrier of Sheetrock between wood and possible flames.

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Putting the architect back to work

A short time ago, a noted architect—a man responsible for many of the fine homes in smart sections of the country—was bitterly complaining. He had reason enough. On any census list, he would have been rated as a gentleman of enforced leisure. To put it bluntly, he was unemployed.

Today, he has seventeen houses going up, and not one of them will cost less than $35,000 to complete.

Recently, a business publication concerned with the statistics of building published a neat graph of the rise of building construction. It charted two curves. The first noted an encouraging rise, but the second shot upward at a sharper angle. And this second line showed that the volume of building in which an architect has a guiding hand is rising faster than the amount of non-architect-aided construction. It seems the architect is back at his rules and his T-square.

Several things must happen before the architect begins to be busy in a big way. First, vacant homes must be growing scarcer. Rentals must be rising to a point that makes home ownership again a good investment. Mortgages must be offered more freely, and a general optimism in business outlook must free the surplus capital that was frozen by the don't spend psychology of a depression era.

If you are curious to know whether these things are happening in the particular community that you are considering, you might drop in on the best architects of the town.

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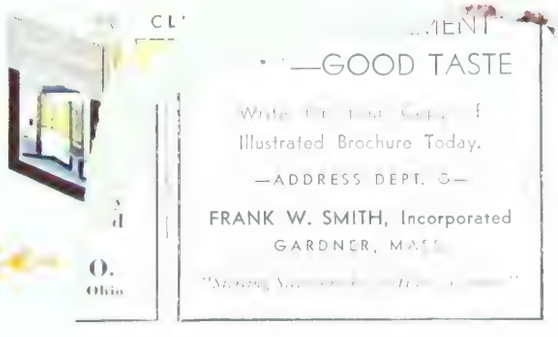
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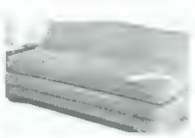
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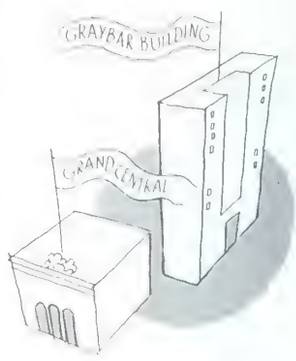
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LIST OF CHAPTER HEADINGS

1. Preface
2. General Behavior
3. The Behavior of a Gentleman
4. Introductions
5. Invitations and Their Answers
6. The Etiquette of Visiting Cards
7. Table Settings and Service
8. Menus
9. Wines and Liqueurs
10. Servants
11. Entertaining in the Daytime
12. Entertaining After Dark, Part I
13. Entertaining After Dark, Part II
14. Hospitality and the Country House
15. Travel
16. The Etiquette of Clubs and Sports
17. The Behavior of Children
18. The Christening
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YARDLEY'S ENGLISH LAVENDER

THE BULLETIN BOARD

PROGRAM FOR JANUARY. Garden Club Chairmen hectically searching for topics to discuss at meetings this month might do worse than the following. (1) report on *Flower and Table Arrangements* by Esther Longyear Murphy (one of the most helpful books on this subject we've seen for a long time). (2) a short paper on disease-resistant plants and what is being done to make plants resist disease. (3) round-table short talk by a member on the Christmas Cactus and other succulents that can be grown in the house.



PAUSE. Americans are such a rushing, slipdash race that they are rarely capable of receiving pause. Yet the heart rests between beats and all Nature about us pauses between actions. Now one of the arts of pausing that we have to learn is pausing in traffic. When the red light is against you—pause. Why demonstrate your dodging ability, quicken your heart action and shorten your breath? These few moments of lingering on a curb can make the progress of the next few blocks more enjoyable. They are rest periods and should be taken as such. What's more, they give you a chance to say your prayers.

BATTLE OF THE BOTTLES (*Continued*). On this page in July we offered an explanation of the presence in and around Connecticut stone walls of broken bottles. It was to the effect that New England farmers made only intermittent efforts to be on the side of the angels, that some of them so clogged the wings of their spirits as to return home in what lofty people would call "an intoxicated condition," and, lest they be berated too fiercely by their wives, smashed the offending bottles against the walls before turning into the drive.

To this a Loving Reader has added a more charitable explanation. Not drink, says she, accounts for these broken bottles, but a stern New England sense of orderliness. "There were no unsightly dumps or private scavengers to take care of the refuse, and any materials such as bottles or crockery which would not burn were tucked away among the stones where they would not harm man or beast. They considered others and possible damage by cuts from broken glass." Our correspondent adds, "Now we find bottles thrown out on our lawn, and other people's tin cans and bottles dumped out upon our roadsides."

M. D. CRITICIZES. There were two adverse criticisms of our Purchasing Supplement on Air Conditioning. One was from an advertising agency on the Pacific Coast which felt that we had not given proper attention to the value of ice as a cooling medium.

The other was from Dr. Bernard Gelfand Efron, of New Orleans, who took exception to a caption in which we wrote: "Where the irritant (of hay fever or asthma) is air-borne, the disease can be eliminated by the installation of air-conditioning."

"This statement is misleading, false, erroneous, and contrary to medical knowledge and experience," writes Dr. Efron, "and if it was published with the view in mind to attract sufferers from Hay Fever and Asthma to purchase air conditioning equipment with the hope that such equipment will cure them, malicious. Asthma and Hay Fever are diseases that cannot be eliminated, the excitants of the paroxysms may be eliminated but the disease itself, the allergic state, is certainly not eliminated by air conditioning, and re-exposure to the substance to which the patient is sensitive will be followed by the recurrence of the paroxysms."

We agree with Dr. Efron that our caption represented an over-statement. We have, however, referred him to the text of the article in which appears the proper statement: "Subjects from hay-fever have found a source of real relief in air conditioning."

AMARYLLIS. Except in the South, where they can be grown out-of-doors, Amaryllis are generally cultivated in greenhouses and home conservatories. While they can be grown from seed (if one wishes to be patient for three years), it is best to start with bulbs which are potted two-thirds below the surface of the soil, the upper portion remaining exposed. They prefer a rich loam containing one-third manure with a handful of bonemeal to a pot. Give very little water until the bulbs start growing. Liquid manure can be fed the bulbs about once a week.



LIFE WITHOUT ENVY. What Shakespeare is to English speaking races Lope de Vega is to Spanish. Dramatist, poet, soldier, great lover, he lived a full and turbulent life, filled with all the romance that the Golden Age of Spain could supply. And from it all he attained a ripe [illegible]. He once wrote that "a good garden, half a dozen pictures and some books, I live without envy."



TO PESTALOZZI. With whatever lasting flowers there are, House & Garden this month would make a wreath for Johann Heinrich Pestalozzi (1745-1827), who was a market gardener turned schoolmaster or a schoolmaster turned market gardener; it is difficult to say which. Pestalozzi applied a better child psychology to his teaching than the traditional schools of his day, and thereby became one of the figures in 18th Century education. The children worked in the fields as well as the classroom, and so were to contribute to the upkeep of the school at Neuhof. While his students increased in weight and mental capacity, their work as market-gardeners did not pay for the school and Pestalozzi was obliged to abandon it. The market-garden school was only the first step in an extensive and brilliant educational career. Later educators have learned how [illegible]



WHAT-NOT CONTESTS. [illegible] looking over the contents of a what-not in a Vermont farmhouse, we found the following treasures carefully preserved: a piece of the ruins of the Tuilleries with a certification of its authenticity by the French Government, a Roman lamp, a sliver from a Viking ship, the smallest dictionary, a carved scent ball from France, designed to hold aromatic herbs and flowers, two copies of Etruscan pottery, a slab of bird's-eye fossil from Derbyshire, a brick from the tower of the Church at Jamestown where Pocohantas was married, the Lord's prayer on a cockleshell, a miniature Venetian gondola, a piece of the Charter Oak, and a piece of the first Atlantic cable, Norse spoon and fork made from fish bones, a piece of wood dated by burning with a magnifying glass at North Cape at midnight, a large Russian egg containing various fruits, one inside the other, an Early Victorian Dresden bouquet, two carved wooden figurines from Switzerland, Queen Victoria's gold jubilee cup, the Tsar's anniversary cup (at the distribution of which 4000 people were killed, so the attached tag states), an Egyptian necklace and a pair of Lava candlesticks from Pompeii.

These items represented a generation of travel by that family, travel that had included France, England, Scandinavia, Russia, Italy, Egypt and some historic spots here.

Now, the editor of this august journal, feeling in an expansive and generous mood, proposes to hold a contest. It will be a what-not contest. He will award a first, second and third prize to those readers whose cabinets of bibelots hold evidences of the greatest number of countries visited. The prizes will take the form of a small contribution —and not too outrageously ugly, we hope—to the winners' collections. Send your lists to the Editor of House & Garden, 420 Lexington Avenue, New York City.

Sloane does both . . .



A budget library

This delightful library in the House & Years is a perfect example of Sloane ele gance at little cost. The inexpensive pin walls are a rich background for the un pretentious but really charming furniture Chippendale coffee table ($37.50), lil chintz love seat ($99), mahogany open arm chair ($65), wing chair ($85) mahogany lamp stand ($35), and th newly smart hand-hooked rug ($69.50) Though Sloane budget furniture costs nc more than "just furniture," it has thi great distinction: Every piece is mad under the direction of the Sloane staff of designers in Sloane's own workshops.

W & J SLOANE

FIFTH AVE. AT 47TH
NEW YORK



And a living-room with antiques

Corner of a beautiful 18th Century living-room on the Four Centuries Floor . . . a treasure-house of choice antiques and certified reproductions. In the window is a charming old Chippendale game table ($400) and two mid-18th Century walnut chairs ($300 each). The cabinet is one of a pair of exceptionally rare Sheratons ($1200). Other interesting details are the Heppelwhite armchair in the foreground, the Adam couch and mirror, the Pembroke end-table, and the remarkable Kerman hah rug.

W & J Sloane are decorators to beautiful homes—large and small.

HOUSE & GARDEN



CONTENTS FOR NOVEMBER, 1935

Entertaining

PARTIES 31
CENTERPIECES 32
TRADITIONAL SILVER 35
CONCERTO IN SILVER 37
THREE PROBLEM PARTIES, June Platt 38
DEALER'S CHOICE 40
CHINA AND GLASS 42

Architecture & Building

BESIDE A FLORIDA LAGOON, Russel T. Pancoast 50
FAMILY ENTRANCE 54
SITES AND NEIGHBORHOODS 56
WINDOW RIGHTS AND WRONGS, Gerald K. Geerlings 60
CHINESE CHIPPENDALE 62
KITCHENS 65
WHAT RATING WOULD YOUR HOUSE GET? John Cushman Fistere 77

Decoration

MODERN DINING ROOM, Eleanor Lemaire 30
MARYLAND COUNTRY LIBRARY, Schuyler & Lounsbery 47
CIRCULAR AND COOL GRAY, Thedlow 57
BRIMFUL OF FRESH COLOR 58

Gardening

BOUQUETS DU JOUR, A. R. Stockdale 44
NEW THINGS IN SHRUBS, Henry Teuscher 49
GARDENING IN DRY CLIMATES, Marjorie and George Kern 52
ACTIVITIES FOR GARDENERS 78
THE GARDEN MART 99

General Features

COVER DESIGN BY ANTON BRUEHL (Bourges Color Photo—Condé Nast Engravings)
HOUSE & GARDEN'S TRAVELOGUE 6
SHOPPING AROUND 8
THE DOG MART 14
IN SUBURB AND COUNTRY 18
WHAT ARE YOU INTERESTED IN? 22
SCHOOLS OF HOUSE & GARDEN 24
THE BULLETIN BOARD 27
DOWN THE ATLANTIC COAST WITH KNIFE AND FORK, André Simon . . . 41
CARAFE ON THE TABLE 46
RABBITS FOR THE SMALL PLACE, Richard Pratt 64

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For Dinner for Eight, Howard Greer's dining room design by Ingrid by Eleanor Lemaire

Parties . . .

PROBABLY the best reason for giving a party is that you feel in the mood for one, but it can't be a success unless you make your guests feel the same way. Gaiety is catching. And while real gaiety is spontaneous and often spontaneous parties seem to go off best, you can't always count on it. Nor can you count on getting the guests you want. In most cases successful parties are preceded by careful planning.

Whether you have a new house or a new room or a new dress or a new relative to show off, or you are paying a hospitality debt, or celebrating anniversaries or holidays or even just entertaining people that your husband feels will be "good for business", preparation is essential. And if the preparation is carefully thought out, the party should go off on greased wheels. At no time ought they be heard creaking.

The first step is to get together the right people for the right occasions. Of course they should be people who speak to each other or are apt to. Or have about the same interests. There's no use trying to mix people who talk only business, for instance, with people who talk only gardening. Or people who have clashed for one reason or another. If the League of Nations can't get away with it, neither can you at a party.

Age has very little to do with congenial hospitality. Most men enjoy pretty young girls around, and even the staidest matron will purr under the attentions of an Adonis. Also, it is well not to entertain constantly in one little circle: such guests run out of talk too soon. Occasionally interlard old friends with new, or have a party where not a single old friend is invited. This helps a hostess' morale a lot—it gives zest to a party and she's never quite sure what the outcome will be.

Having selected the guests you want, date them by phone and, a little later, remind them of the appointment by correspondence. This gives a chance to trot out your very best stationery. Maybe it is just a note, or one of those engagement reminders on which you will fill in the guest's name.

To describe the infinite variety of parties would fill a book. Tea parties, dinner parties, dinner before the theatre, supper afterward, luncheons, parties for guests of honor, parties with a serious purpose—we could go on filling pages with the different kinds. Let's stick to the good old dinner party because, since America is enjoying a Renaissance of better food and drink, the dinner party has come back into fashion again.

If you are taking guests to the theater, it is better to have a simple supper beforehand or else meet them at the theater and entertain after the show. It isn't fair to a good dinner to rush it for a rising curtain or fair to the play to troop in after the second act is well under way.

A dinner from which you aren't going anywhere afterward can be as simple or elaborate as the (*Continued on page* 89)



GET your party off to a good start by writing the invitations on one of these smart papers which come in the newest trends in colored borders. The newest shade is bois de rose combined with gray. Greys are particularly good, especially when marked in red. Lower-case letters add a refreshing modern touch. Beginning at top: fold-over note sheet, duplex border, lower-case initials. Next, same type with shaded letters. Dempsey & Carroll. Large fold-over sheet in the new bois de rose. Bergdorf Goodman. Center group. Another example in rose; gray, with effective red lettering; blue with shining white monogram. Dempsey & Carroll. Below these. Bold marking on dark gray single sheet. Bergdorf Goodman. Perfect [illegible]

Center-Pieces





HERE are five center pieces for your party table that were devised without the aid of so much as a single flower. These decorative arrangements are full of ideas and show what you can do with charming objects artfully combined. Above. For a shining modern scheme look at this crystal and chromium épergne, lighted by concealed bulbs in the base. It stands on a mirrored disc and holds a collection of glittering crystal fruit; glass fruit and leaves make the candlesticks: From Irene Hayes. The linen is gray with silver spiral appliqués: Mosse. Left. An arrangement for a large table that needs an important center decoration. Tall 18th Century Venetian columns of gilded wood make a dramatic frame for a black and gold tôle basket filled with exotic fruits of carved and gilded wood: Josephine Howell. Center-pieces selected and arranged by Claire Kennard

PERFECT for a country luncheon is the arrangement of old English china shown right. The friendly duck sitting on a green cabbage leaf platter is a covered dish of yellow and brown Leeds pottery. Green and gold Chinese vases, making such a nice balanced group, hold red wine. On the emerald, leafy Rockingham plate is a little green head of lettuce—a covered dish of Meissen china: Westport Antique Shop. Wine, courtesy Reese Brothers. Classically lovely as the Greek goddess costumes of your guests is the 18th Century temple of creamy marble containing a bronze fountain and topped by bronze urns. The lady being serenaded by the gallant, and the other beseeching beau are French figures carved out of wood. Candlesticks are alabaster: From Ruby Ross Wood. The arrangement below adds a delicious piquant fragrance to the dinner table as the wood baskets hold Pomander balls made of dried spiced oranges encrusted with cloves. These and the tôle cheese dish, painted white with gay decalcomania flowers, come from Mary Chess. Crystal candelabra: Westport Antique Shop









SHINING SERVICE IN STERLING

Gorham's beautiful Georgian tea set with heavy gadroon border. Below this, at left, one of those big flat dishes on can't-stand-to-be-without-it handsome Chippendale design from Frank W. Smith. The sandwich plate next has an effective modernized traditional effect of fluted border and beading: R. Wallace. Next, decorative pierced bowl from Towle and, at end, a very usable piece of Irish design from

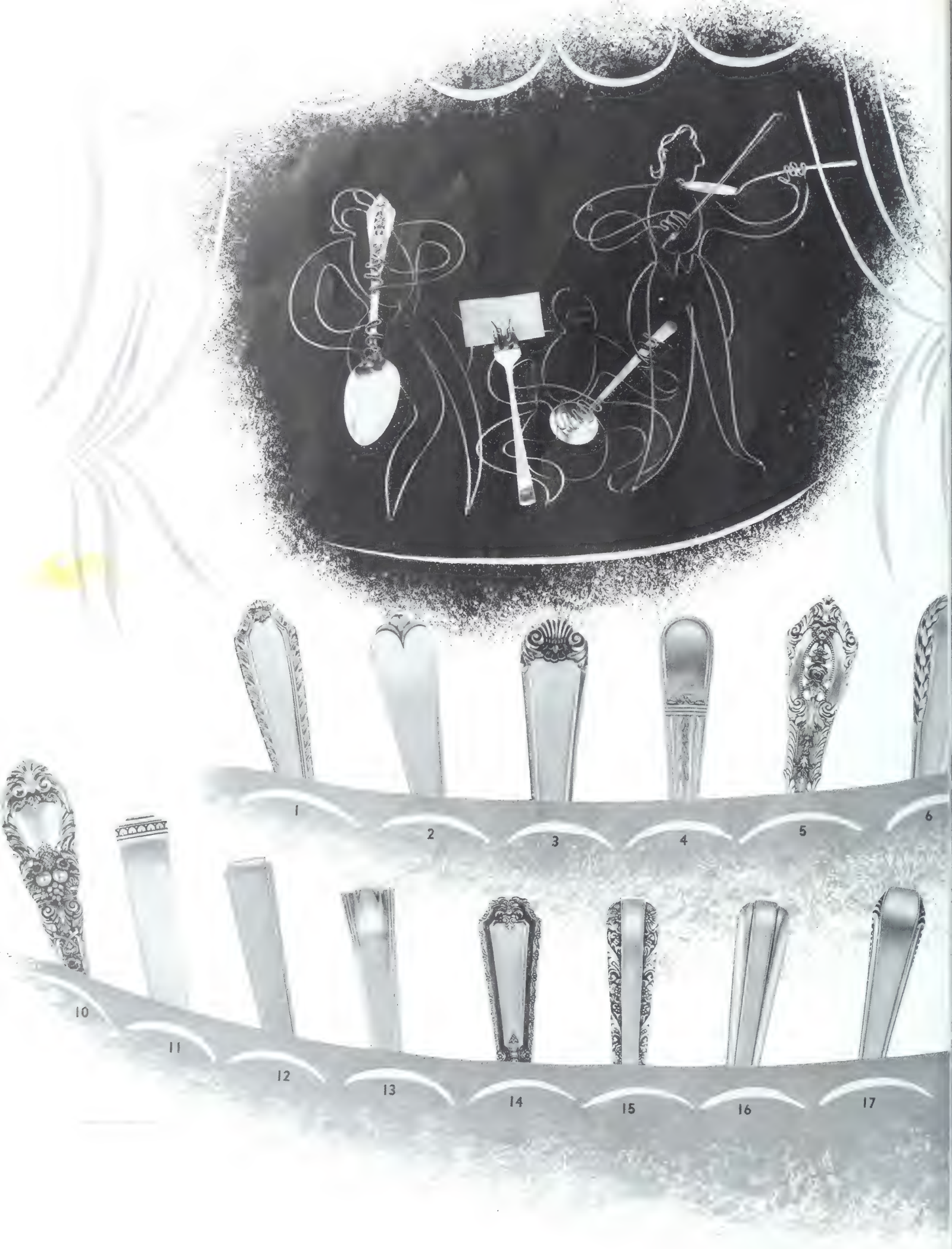
in plate. Every need seems to have been thought of in these carefully made pieces, largely inspired by English designs of the past. Opposite, shining suggestions for buffet parties—practical, handsome, very tempting in price as all are plate. Starting the festivities is a Paul Revere punch bowl which comes on a tray with twelve matching cups: International Silver. The round covered dish with gadroon edge contains three compartments: International. Flanking this are a graceful shell dish with crest decoration, and a covered dish in shell and gadroon. These and the impressive candelabra come from R. Wallace. The coffee urn is a grand new Gorham piece. Additional silver appears on page 80

BURLINGAME PUBLIC LIBRARY

Traditional Silver . . .

FESTIVE BEAUTY IN PLATE




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CONCERTO IN SILVER

GATHERED in the audience at this [illegible] distinguished personages of the smart silver world. The appearance of some is traditional—of others, new and different. 1, Hawthorn, with gadroon edge giving a thoroughly traditional feeling to the design: Reed & Barton. 2, Lotus, extremely simple and full of grace; 3, George II, restrained, dignified and sincere; 4, Dorian Rose, new and smart: all three patterns are by Watson. 5, Rose Point, appropriate for the table given to elaborate appointments; 6, Ultra, unexpected in detail, developed in silver plate; 7, Rhythm, the very popular and well-known pattern; 8, Georgian Colonial, justly well-known; 9, Normandie, with delicately executed all-over detail: the five designs in this group are by Wallace

SECOND row orchestra. 10, Charles II, regal in its elegance; 11, Regency, a fresh version of a period theme; 12, Modern Classic, sleek and simple; 13, American Directoire, ever popular: four designs by Rogers, Lunt & Bowlen. 14, Louis XIV; 15, Candlelight, with restrained ornamentation; 16, Aristocrat; 17, Cascade; 18, Craftsman; 19, Symphony: six designs by Towle. 20, Buttercup; 21, Rose Marie; 22, Remembrance, pattern developed in plate; three designs by Gorham. 23, Bride's Bouquet Repousse; 24, English Rose: both from Alvin. 25, Pilgrim, refined and graceful: F. W. Smith. Third row: 26, Richelieu by International; 27, Thread, 1847 Rogers Bros. new pattern in plate. 28, Springtime; International. [illegible] Polly [illegible] American Beauty [illegible] Mt. Vernon



Three Problem Parties



"WELL, we're certainly in for it now, dear! Here's a letter from Aunt Sarah, saying she's coming all the way from her beloved Paris to visit us and will probably be here for the better part of November, if we can tuck her away somewhere. Imagine tucking away anything as formidable as Aunt Sarah! And do look at this, a letter from your Mother. It seems that the darling old minister who baptized you when you were a baby will be passing through New York in November and she would so appreciate it if we would do something nice for him.

"Who's your letter from, by the way? Your room-mate in college! The one in Australia? He's coming back and wants to meet the family, does he? Well, the more the merrier.

"Don't look so worried, dear—I'm not going to collapse and Marie won't either. We'll break the news gently with a nice little raise.

"Our French food's going to have to be very French, however. Can't put anything over on Aunt Sarah. She'll know the difference. We'll certainly have to give a lovely party for her. I know what we can have for dessert, anyway. Jean and Ray's Crêpe Soufflés ought to be grand enough to impress even Aunt Sarah. But what on earth shall we have for the rest of the party?—and what about the minister? Shall we ask him to come to Aunt Sarah's party or would he rather have a quiet, cozy little dinner with us alone? And what about George; is there anyone he would especially like to see; and what would be his idea of a good meal? Steak, French fried potatoes and chocolate ice cream? Well, that's settled—let's give it to him.

"Let's make out the menus right now. I think the minister would probably rather have a quiet little dinner. He can tell Aunt Sarah all about when he was in Rome. They'll have a grand time together. Just to give the meal an Ecclesiastical touch we'll start out with a Paradise cocktail. That ought to break the ice nicely. For the meal, Marie's potato soup, duck stuffed with a purée of green peas, glazed turnips, a bottle of Chateauneuf-du-Pape, Romaine salad and Pont-l'Eveque cheese, sliced raw pears in orange juice, Curaçao with cookies, black coffee.

"We'll be six for George's dinner. Let's have a delicious salmon and shrimp soup, a big, thick, juicy steak, brown on the outside and very pink on the inside, with a bowl of Bearnaise sauce and plenty of French fried potatoes, a carafe of our favorite red wine, a water-cress and beet salad, and the big melon of chocolate ice cream accompanied by coffee sauce. Black coffee of course.

"Aunt Sarah's party we hope will be French enough to satisfy her fastidious and experienced palate and yet contain some element of surprise. Let's make it a dinner for eight. We will serve a good dry sherry instead of cocktails. We will start the meal with Canadian soup maigre, scallops Almondine with a Meursault-Charmes 1923, roast pheasants and currant sauce with Chateau Lafite 1926, a salad of romaine and sliced oranges, crêpe soufflés and a well chilled Chateau La Tour-Blanche, 1929, coffee and old cognac."

PARADISE COCKTAIL. Put plenty of shaved ice in a shaker. Add 2 cocktail glasses of strained orange juice, the same quantity of apricot brandy and the same of gin. Shake well and serve.

MARIE'S POTATO SOUP. Peel and slice very thin 8 medium-sized yellow onions. Cook them very slowly in 4 tablespoons of butter until they become a delicate brown. This takes almost an hour. Don't try to fry the onions. The result is not the same. When they are cooked, add 8 medium-sized ripe tomatoes, sliced but not peeled, a good pinch of dried chervil, salt and pepper and 2 teaspoons of sugar. Simmer gently twenty minutes, then add 8 medium-sized potatoes cut up fine and 6 cups of boiling water. Continue simmering for about an hour until the potatoes are quite cooked. Put the whole through a very fine sieve. Taste and add more salt, pepper, and sugar, if necessary. Heat to scalding point and stir in a cup of cream. Serve in a soup tureen at table.

ROAST DUCK STUFFED WITH GREEN PEAS. First, shell 8 pounds of green peas and cook them in the usual way in salted boiling water with a pinch of soda. When cooked, drain well and pass through a fine sieve. In the meantime, peel and cook in butter and a little water 1 pound of tiny

Written and Drawn by Jane Platt

white onions until tender. Add these to the purée of peas and season well with salt, pepper and a lump of butter. Clean with great care 2 fine ducks, inside and out, wiping them with a damp cloth. Sprinkle the insides with plenty of salt and pepper, then stuff them with the peas and onions. Truss and roast in the usual way, placing in a very hot oven for about fifteen minutes, then salt and pepper them, reduce the heat and continue to roast for at least three-quarters of an hour more, basting carefully every ten minutes. Carve and serve with glazed turnips.

GLAZED TURNIPS. Peel 20 tender little white turnips, wash well and boil in salted water until almost done. Then drain and put in a frying pan with some very hot butter. Brown carefully, season with salt and pepper and a sprinkle of granulated sugar. Drain off the butter and add a little meat extract dissolved in hot water. Let simmer until almost dry or until the juice is reduced to a glaze. Sprinkle lightly with parsley chopped very fine. Serve at once.

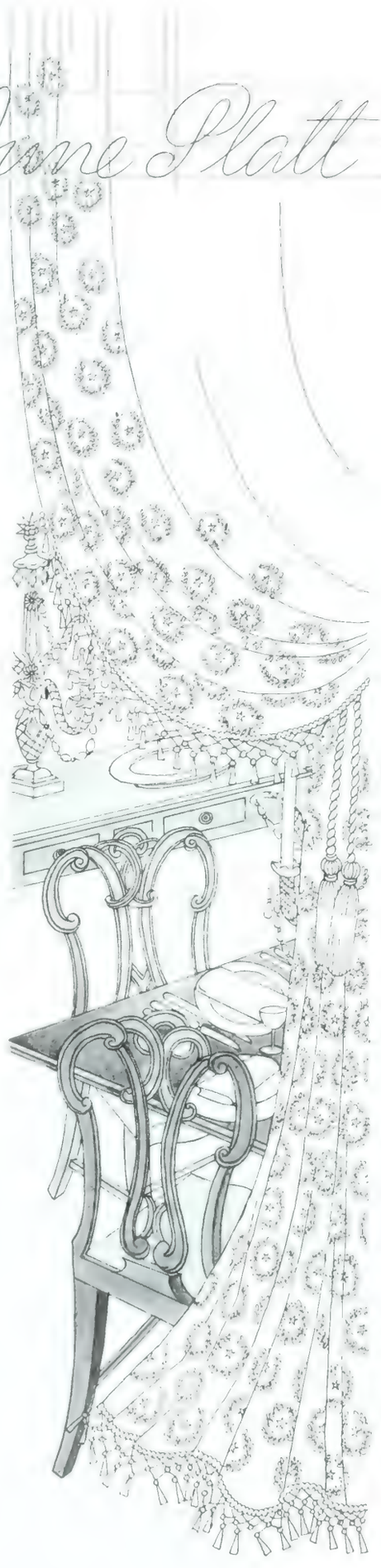
SLICED RAW PEARS IN ORANGE JUICE. Squeeze and strain 2 large glasses of orange juice. Sweeten with a tablespoon of powdered sugar and chill well. Fifteen minutes before serving, peel, core and slice very thin 6 or 8 large juicy ripe pears and sprinkle with a good tablespoon of powdered sugar. Add 2 tablespoons of Curaçao to the orange juice and pour over the pears. Serve in a white glass bowl. Cookies are good with this dish.

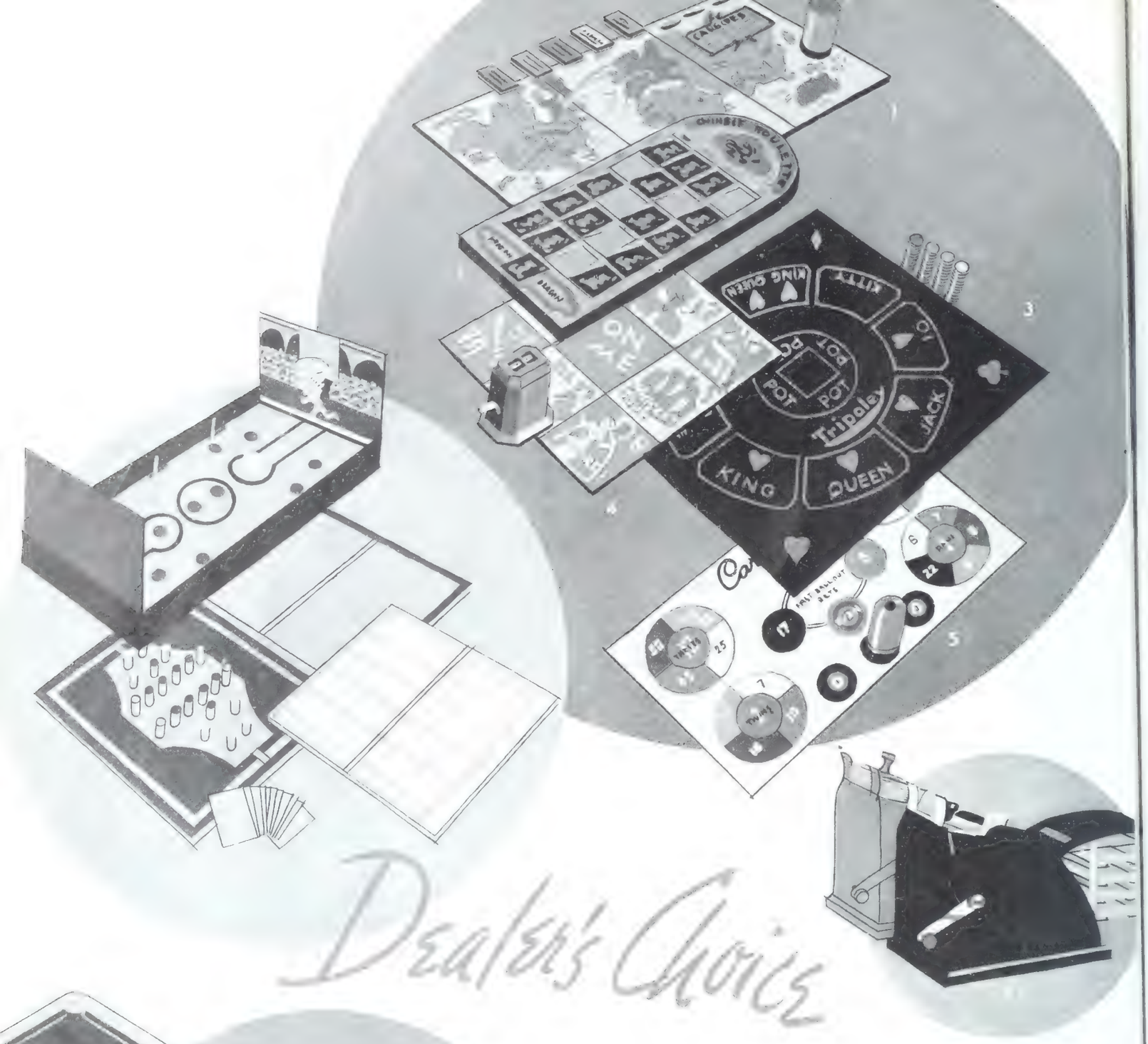
SALMON-AND-SHRIMP SOUP. Wash 1 pound of fresh shrimps in cold water, plunge them in salted water and cook ten minutes. Remove shells and intestines, which run from head to tail along the back of each shrimp. Be sure they are perfectly clean. Reserve 6 and put the rest through the medium grinder. Now open a small can of good salmon, pour off the oil and put it through the grinder, too, keeping it separate, however, from the shrimp. Now put 3 tablespoons of butter in an enamel double-boiler and add to it 2 small white onions, chopped fine, some freshly ground pepper and the ground shrimps. Cook a few minutes, then add gradually 1 quart of milk, stirring constantly. Cook for half an hour. Now, in another double-boiler, heat 1½ cups of thin cream, and when scalded add 3 tablespoons of the salmon and remove from fire at once. Slice the 6 whole shrimps lengthwise in three parts and put them in a small enamel pan with ¼ cup of dry sherry and heat slightly. Now add the salmon in cream to the shrimp soup, season to taste with salt, pepper and a dash of cayenne and, last of all, stir in the sherry and shrimps. Serve at once in a soup tureen with toasted pilot wafers.

BROILED STEAK WITH SAUCE BEARNAISE. If you want good steaks be sure you have a good butcher. Steaks should be bright red, the tender cuts well mottled with fat. The suet should be dry, crumbly and white. A steak is best cut about an inch and three-quarters thick. I prefer a T-bone steak. Light the broiler well ahead of time. For six people you will need a steak weighing at least three pounds. Wipe the grill with a piece of suet before putting the steak on it. Place the grill as near the flame as possible and sear quickly, then turn and sear the other side. Reduce heat slightly and cook not more than eighteen minutes in all. The steak should be turned frequently during the cooking, and not salted and peppered until five minutes before it is done. Place on hot platter, cut and serve at once together with a large bowl of Bearnaise sauce.

BEARNAISE SAUCE. Put 1 cup of tarragon vinegar in an enamel pan with 3 shallots chopped fine, 8 peppercorns, crushed, and ½ teaspoon salt. Place on fire and reduce until ¼ cup is left. Remove from fire and, when cold, add the yolks of 4 eggs, slightly beaten, and ¼ cup of butter. Put pan in hot (not boiling) water and cook, stirring furiously with wire whisk until thick. Remove from fire and put through fine sieve. Put mixture back in top of double-boiler but remove from fire entirely and add, little by little, 1 cup of previously clarified butter. When all incorporated, add three small branches of fresh or pickled tarragon, chopped fine, and stir in a teaspoon of beef extract dissolved in a few drops of boiling water. Serve at once in warm (not hot) bowl.

FRENCH FRIED POTATOES. Holland Potatoes are best, but (*Continued on page 90*)





Dealer's Choice



HERE'S the latest game room paraphernalia—an antidote for every sort of dull moment and diversion for every taste.

Give letters to the manufacturers for the games above. 1. "Cargoes." Freighters race around the world. 2, 3 or 4 players. Macy. 2. "Chinese Roulette." One's fate determined by the turn of a card instead of a wheel. Abercrombie & Fitch. 3. "Tripoley." Three games in one—roulette, poker and Michigan. Macy. 4. "On Me." Divisions of betting field named for cocktails. Spalding. 5. "Carlo." Another exciting version of roulette. Abercrombie & Fitch.

Old "grads" do or die for dear old Alma Mater all over again at basketball and football games to left. For twosomes. 6. "Basket." Small ball manipulated by levers. Macy. 7. "Pigskin." Conceived by Tom Harrison, Aranjodis coach. Spalding.

For bridge there's a new machine (8) that shuffles and deals cards scientifically. Designed by Professor Woodruff of M.I.T. Abercrombie & Fitch.

The leopard changes his spots. The billiard table (9) changes its green top to purple, which is more decorative and said to be easier on eyes. Extra ping pong cover. Macy. 10. Something new in bridge tables. Zebra wood with walnut border. Lord & Taylor.

Down the Atlantic Coast with knife and fork

André L. Simon, president of the Wine and Food Society, writes an appreciative diary of memorable meals and fine American fare

IF IT be sinful to make a god of one's belly—and it surely is—it is a far greater sin—at least in my own humble opinion—to eat and drink whatever comes your way without a trace of gratitude, of gratitude to God Almighty for His many gifts and to your own host or hostess, to your wife or your cook, whomsoever has been appointed by a divine Providence to prepare and dispense the good things of the earth. The greater the power of discrimination, of appreciation, the more spontaneous and the greater is gratitude. You cannot expect the deaf to be grateful to you for singing to them, but you can and should expect your guests, if they are blessed with taste and feelings, to notice and be grateful for the trouble that you have taken to provide an enjoyable meal for them. It is in this spirit of gratitude that the following notes were jotted down during a short visit to New York, Philadelphia, Baltimore and Washington, in May, 1935.

MAY 1ST. NEW YORK.

Consommé double Madrilène—Oeufs d'Alose Meunière —Baron d'Agneau Persille—Artichauts à l'Ancienne—Pommes Anna—Pâté de Foie Gras à la Gelée—Salade Verte—Soufflé aux Noisettes.

The two outstanding dishes of the dinner were the Shad Roe, just plain and perhaps a little too plain, with melted butter; and the roast lamb, which was as tender as lamb could be and of exquisite flavour.

MAY 2ND. NEW YORK.

Lampettes Béarnaises—Bouchées de Homard Newburg —Poussins de la Ferne en Casserole—Asperges nouvelles, Sauce Hollandaise—Fromages—Tarte aux Fraises.

The star turn today were the Poussins, baby chicks from a New Jersey farm, absolutely fresh and lightly cooked in butter without any of the paprika and spices indispensable —so they say—to render acceptable cold storage poultry cooked in a state of arrested decomposition.

MAY 3RD. NEW YORK.

Green Turtle Clear Soup—Broiled Shad and Avocado Pear —Anisette Soufflé.

The soup really wonderful: unctuous and light withal; the flavour quite delicious. The hot Avocado Pear served as one of the trimmings with the Shad was new to me and I did not like it. Maybe simply because it was new. I found it too rich, too oily and not as pleasant when hot as cold.

MAY 6TH. NEW YORK.

Blue Point Oysters—Shad Roe, Madeira Sauce—Long Island Ducklings—Wild Rice—Salad and Cheese.

The oysters were quite good in spite of the fact that there is no R in the month; I suppose that the legend of oysters not being good at all times had to be invented to make up for the fact that they cannot run away to sea, like shad or salmon, nor fly away like wild duck. The Shad Roe was the best that I have tasted so far; it was poached, which made it much more tender, and served with a cream sauce flavoured with Madeira, that went excellently with it.

MAY 7TH. NEW YORK.

Crab Meat Cocktail—Guinea Fowl en cocotte—Salad and Cheese—Café noir.

A short but perfect and most restful dinner. The crab-meat beautifully fresh and not swamped by tomato ketchup, a concoction that always makes me feel rather nervous. The Guinea Fowl was also just right, tender and tasty with a number of really fresh vegetables, freshly cooked and cooked with sense, not drowned in seas of boiling water.

MAY 8TH. NEW YORK.

Smoked Salmon—Poulet Bordelaise—Compote of Fruit.

The chicken was a real work of art. It had been slowly cooked in red wine with mushrooms, olives, onions, truffles and, above all, with true understanding of the importance of giving time to all those tid-bits to meet and mix and exchange compliments until they settle to a polite, harmonious, fragrant and excellent company.

MAY 9TH. NEW YORK.

Clear Green Turtle Soup—Broiled Baby Lobsters—Royal Squabs en cocotte Polonaise—Strawberry Cake.

The soup very good, the lobsters better and the squabs best, so tender and true, and none the worse for being a little on the rich side.

MAY 10TH. NEW YORK.

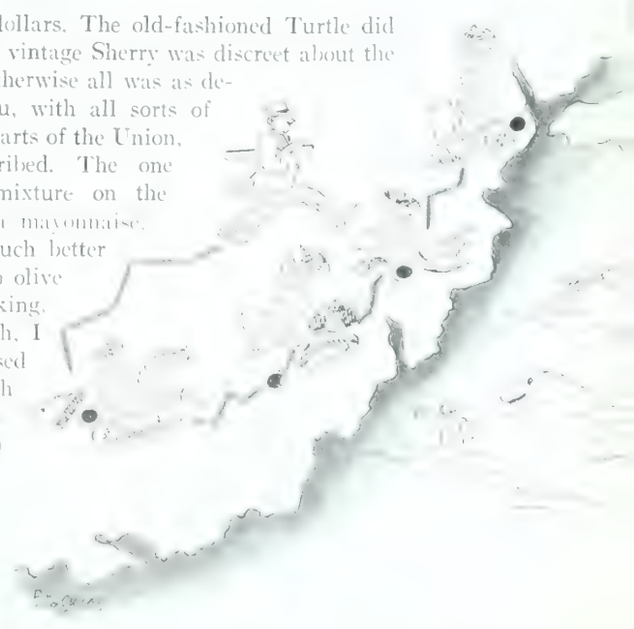
Clam Juice Cocktail—Soft Shell Crabs—Liver and Bacon —Salad.

The first two items were quite new to me, both distinctly interesting but the crabs the more enjoyable of the two.

MAY 12TH. PHILADELPHIA.

Old-fashioned Snapping Turtle Soup with fine old Sherry—Planked Chesapeake Bay Shad and Roe—Fresh Southern Cucumbers—New Bermuda Potatoes—Fresh Florida Peas—Fresh California Asparagus—Hearts of lettuce and sliced tomatoes—South Carolina Strawberries.

All this for two dollars. The old-fashioned Turtle did not snap and the old vintage Sherry was discreet about the date of its Solera; otherwise all was as described on the menu, with all sorts of vegetables from all parts of the Union, all fresh, as described. The one blemish was the mixture on the salad: it is called a mayonnaise, but it is ever so much better not called at all; no olive oil goes to its making, but linseed oil which, I am told, is not used because it is so much cheaper, but (*Continued on page 94*)





China and Glass

THESE festive new glasses start, at top, with a highball glass, sanded and cut: Altman's. The cut crystal next for your best parties is from Orrefors, and, next, a charming ring-cut goblet from Altman's. The old-fashioned glass, pale aquamarine, is Orrefors. Macy has the "Tearleaf" pattern next. Unpolished engraving in palm leaf design embellishes the glass from Marie-Berry, and gay blue banding decorates a glass from Carole Stupell. Plummer has the smart dot and swirl pattern. All come in other sizes. Square plate from Macy's is the new "Terrace" design. Bendura glass shell dish: Olivette Falls, and tall sapphire beaker for flowers: Arden Studios. The other vase is Pitt Petri's jewel glass. Group of decanters. Lalique design, black details and heavy ring-cut decanter: Altman's. Steuben makes the simple liqueur bottle; tall bottle, white stopper: Rena Rosenthal. Lalique centerpiece and candlesticks: Altman's

OPPOSITE. In this parade of new plates, you'll find designs for every type of table. Starting top of left row: English pottery in a striking crayon pattern, good for modern schemes. Open stock from Gimbel's. Next, smart modern design in the new maroon: Arden Studios. The pink and silver lustre Wedgwood china—an open stock service—and the polka dotted Spode plate are from Plummer. Gay for town or country is the Hungarian china with its decorative harvest of vegetables: Gerard. For a brilliant color coup consider the vermillion pottery plate hailing from Perugia: Gerard. Right row. New Spode for a Classic setting: Plummer and, next, smart coloring for a modern scheme: Macy's. The blue Crown Derby plate comes also in maroon. This, the Spode gold star and the Wedgwood lustre following are from Plummer. Modern house and garden decorates the plate designed by Ilonka Karasz: Saks-Fifth Avenue





Bouquets du Jour

by E. Stordale

In every household, the arranging of flowers occasionally seems to become a bit prosaic; every now and then some fresh note is clearly in order. A figurine may prove to be a lifesaver as a new stimulus; a new idea around which to build a bouquet. After a little, you will find yourself looking at your figurines and visualizing just how well they can perform for you in conjunction with floral material.

When flowers and figurines are combined, the color of the latter is the one toward which to build. With a varicolored subject it is best to repeat several of the colors in the flowers. However, it is advisable not to have equal amounts of colors in the bouquet. This blending of the center of interest with its petalled accessories will keep the arrangement a complete unit. A monotone floral setting, repeating the tone of a terra-cotta statuette, is handsome in pinkish hued flowers; or a *blanc de chine* figurine is lovely surrounded by an all white bouquet.

In the placement of flowers in this type of arrangement, the figurine will usually suggest the general line of direction to follow. By building to this movement with the floral plan, the design of the figurine is stressed. It is usually wise to counterbalance the vertical floral mass by a flower grouping in the foreground. A more finished arrangement results from this idea of both foreground and background placement of flowers, tending to relate the figurine to the floral units. At times the flowers may be secondary in mass proportion to the figurine. But the effect of a tiny figurine combined with large blossoms if often more decorative, taking on the feeling of a Pillement chinoiserie or a Louis XV pastoral.

The floral forms are more effective when not too massed in contrast to the solid unit of the figurine. It is best to consider the general mood of the figurine in the choice of flowers. A fragile bit of sculpture calls for fragile blooms and delicate plan in arrangement. The more solid statuettes can be embellished with less subtle forms. Grasses, tendrils, leaves and young shoots work in very well to give a variety of form. By removing the leaves on the flower stems, too, one can avoid cluttering the composition with unnecessary units. Very often the rural charm of grasses, because of their delicate tracery, will do more for an arrangement than any of the other growths.

Oiled clay or putty is helpful as a flower holder. By taking a small lump and puncturing its surface, one can get away from the often obvious evidence of the frog, especially in the foreground of the composition.

This definite bit of decoration will prove to be a very pleasing design; a new accent in floral arrangement. Amusing, yes, and attractive as a focal point in the room.

Another variation from the usual is found in bouquets of leaves. There is in them a freshness of appearance and a cooling interest, a complement to a room's inanimate accessories. And though the leaf bouquet has been (*Continued on page* 102)

FRESHNESS and individuality in a flower arrangement may be achieved by choice of plant material and selection of containers. In the upper scheme on this page these qualities are produced by Begonia leaves, Pampas Grass and Maidenhair Fern; in the lower, by a white porcelain figurine with Magnolia soulangeana, Easter Lily, Grasses, white Fatsia and Oleander leaves







HUMPHREY STONEBRAKE

On this page are two distinctive arrangements composed solely of foliage, and one employing flowers. The latter, at the upper left, has as central feature a Susi figurine, with Agathea, Iris, Bilbergia and grasses. Directly above, Papyrus, Canna, Rhubarb, Wild Cucumber and Christmas Cactus leaves, with grasses. Left, Fan Palm, Aspidistra, Cheese Weed, Papyrus and Cycas Palm. All have the merit of originality and obvious difference from the customary type of arrangement. Foliage, particularly, offers opportunity for the exercise of personal taste in design and in the combination of contrasting forms



When it comes to enjoying the amenities of life, [illegible] and unmolested [illegible] the rather dry-as-dust and those who [illegible] mind it in sips.

The [illegible] the farmer on the [illegible] estate. The master was giving [illegible] and helper Constance dinner. He provided plenty of beer and turkey and beer and deep-dish pies. Then, to top off the coffee, he ventured to give them Benedictine. The yokels wondered at the microscopic glasses and finally tossed them off. [illegible] got a load of the grandest drink that had ever come down his throat. He caught a waitress by the sleeve and said, "Here, lass, bring me some of that in a mug."

Well, there are some things in life you drink out of and [illegible] tall throated and deep, and there are others from which the relish flees precipitately if you gulp them; and one of these is wine.

A NEWSPAPER columnist recently handed down the decision that Americans will never become wine drinkers [illegible] they demand their alcohol [illegible] They want a quick shot. And when the effect of that one wears off, they'll take another.

The new [illegible] of our people. It may be indicative of the rich and ugly and complicated life in our great American cities. Hectic hurry, break-neck speed, noise and lots of it. Yet on every hand we see communities and associations combating the very gulp tendency. They are desperately trying to slow down the maniacal speed on our highways, tone down the noise on city streets and country roads alike, and the medical profession is constantly pointing to the mounting death lists of men and women in their fifties. Science has lengthened life, but it has lengthened it at the other end: we are saving more babies, but the speed of our work and living is killing off more people in middle age. Those who see the price being paid warn us to slow down, to stop gulping. They say that the American people should learn to take life slowly, to enjoy it in sips.

ONE of the differences between American and older civilizations is that the American takes his drinks standing up; the older and wiser people take theirs sitting down. It is the difference between an American leaning against a bar for five minutes and a German lingering an hour over a seidel of beer or a Frenchman over a glass of wine. Perhaps we Americans have to learn how to talk while drinking. We have to cultivate the habit of bibulous conversation.

Granted one has health and companionable friends, the three other necessary components to enjoyment are food and drink and conversation. Of food and conversation we have no space to dilate on here, because our main concern is with drink. Especially with wine.

To many Americans wine is a mystery. They either know nothing about it and hence avoid serving it, or do so in fear and trembling. Or else they know a smattering about it and so strut their scant acquaintanceship as to cast a cloak of hauteur around wine and wine drinking that gives the rest of their friends a marked pain. These amateur wine experts so far have done a fairly good job of talking the American people off wine. They and the price of wine. They have made wine drinking a precious custom for the few and the price has made it prohibitive for the many. Make wine drinking an ordinary habit, and it soon sheds its mystery. There is nothing more complicated about wines than there is about Roses.

To some people all Roses are the same—they are just Roses. Let a man or woman start growing them, and he soon becomes fascinated with the various kinds and how they grow and when they bloom and how they should be cared for. Because it believes that growing Roses is a habit conducive to happiness and health, the American Rose Society sets up as its slogan, "A Rose for every home, a bush for every garden."

Something like this should be evolved by those who believe that Americans must learn to take life slowly. "A carafe on every table" is not a bad slogan.

Nor is the infinite variety of wines, once one has embarked on the enjoyment of them, any less fascinating than Roses. To know the difference between a Claudius Pernet hybrid tea and a Countess Vandal, between a cluster Rose and an Irish single, is all part of the Rosarian's enjoyment. To know the difference between wines and their vintages requires no more intelligence than do Roses. And, like Roses, one should always be able to enjoy them.

Too many people believe that wine is only for extra occasions. Too many Americans, when they go to buy wine, aspire to buying only "great" wines. What we need are ordinary, sound wines for ordinary occasions and ordinary people. The carafe on the table should be no more an object for comment or pride than the salts and peppers, and certainly should serve no more unusual a purpose. There is a time and place for great wines, just as there are occasions and places for party dresses, white ties and tail-coats, but most of us aren't wearing them all the time. We need wines that go with soft collars and business suits. We need wines that fit the ordinary pocketbook and can be used meal after meal.

Throughout the ages wine and food have been natural companions. The one adds to the enjoyment of the other and the two, working together, bring on the glow of comfortable happiness that follows. Neither food nor wine can really be relished in a hurry. They both require time to make and prepare and they both are deserving of time in their consumption.

In all the books about wine you will read that in serving it the glass should be filled only little more than half-way. This is to allow room for the bouquet to rise and be enjoyed. It might also be added to the sum total of wisdom of those who relish life temperately that the carafe should never be empty and the glass never entirely filled.

—RICHARDSON WRIGHT



EACH room should have its own character and color, and you should be able to pass from one to the other as from one personality to another in meeting friends. This is the secret of the charm in the library and living room of Point Farm, Calvert Co., Md., home of Jefferson Patterson. Gertrude Sawyer, architect. Schmidt & Lounsbery, decorators

Maryland country library



BUDDLEIA ALTERNIFOLIA

TOP: WATSON'S SPIRAEA. CENTER: HYDRANGEA ARBORESCENS. BOTTOM: SPIRAEA BUMALDA ABORESCENS



POTENTILLA FRUTICOSA PARVIFOLIA

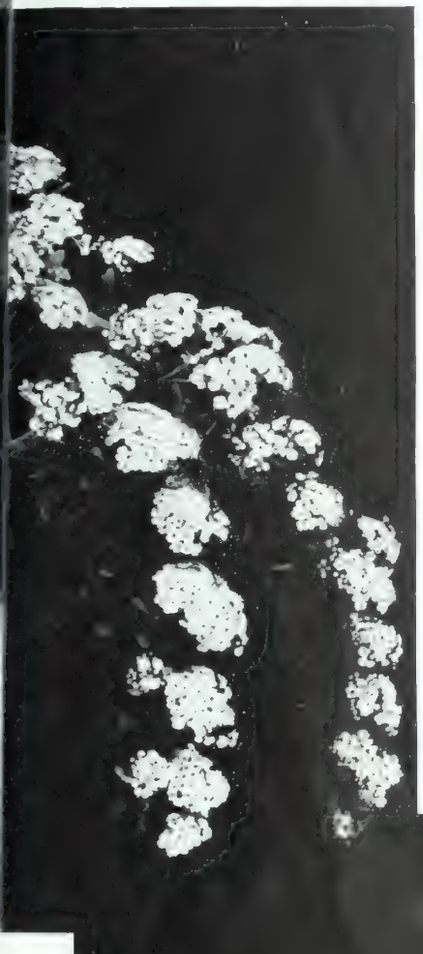


MOCK-ORANGE VIRGINAL. OPPER BUSH: FAVORITE, RED-BERRIED ELDER

New Things in Shrubs

By Henry Teuscher

SPIRAEA TRICHOCARPA



MOCKORANGE BELLE ÉTOILE



MANY new plants of great garden merit have in recent years been introduced into cultivation, especially from Asia; others—some of them old-time favorites—have been greatly improved for us through cross-breeding and selection by the nurserymen of many countries. But, in spite of all the colorful descriptions and enthusiastic recommendations which are constantly being published about them, there is a strange reluctance on the part of the American gardening public to grant these plants a place in the garden. Some of the very best of these new varieties are still much too little known.

There is always, of course, a certain risk involved in planting a new plant which may have special requirements not known to us. It is easier to follow the line of least resistance and to get instead an old and trusted, although frequently inferior variety. But without risk there can be no progress, and is not the fascination of trying something new a reward in itself?

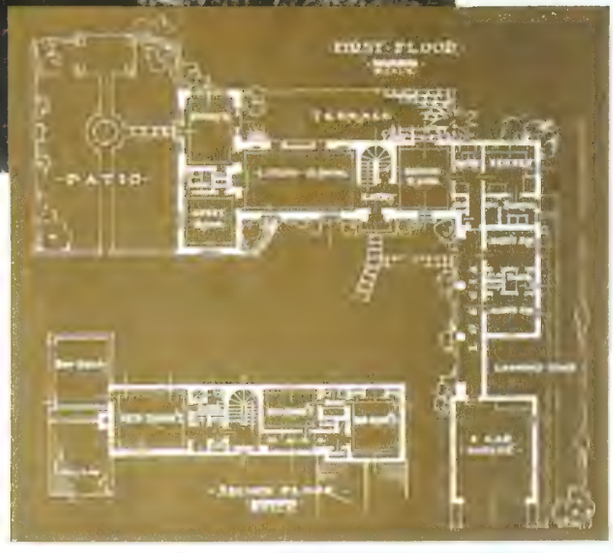
A good example of the sad indifference of a large part of the gardening public is supplied by the Mockoranges (*Philadelphus*). Frequently nurserymen friends have complained to me that people are ordering Mockoranges from them without specification of the kind, sometimes by the hundred lot. All they are interested in is the price, which must be the lowest possible. They do not realize that there are more than 100 different species and varieties of Philadelphus in cultivation from which they might choose a different one for each of a hundred different purposes; and that the newest and best kinds, naturally, are higher priced and are worth the higher price. Still less are they aware of the fact that some of the new hybrids—originated by the famous French plant-breeder Lemoine—are as far superior in beauty to the common species as our garden Roses are superior to the wild Brier. There are varieties which are so floriferous that their leaves and branches actually disappear under the snowy white blossoms, and the flowering period has been so far extended that it is possible now to have Mockoranges in flower from late in May until the end of July and even the beginning of August.

One of the very best varieties, and one that is readily obtainable everywhere, is the hybrid *Philadelphus virginalis* Virginal, with large, semi-double, sweetly fragrant flowers which are produced in the greatest profusion. Two others of more recent origin, which may be mentioned as outstandingly fine, are: *P. polyanthus* Favorite and *P. cymosus* Atlas. Both of these, however, are just commencing to get into the trade and are still difficult to obtain. Favorite has single, cup-shaped flowers, while the flowers of Atlas, which are single, open flat and, reaching over two inches in diameter, are the largest in the genus.

Very beautiful, furthermore, is the hybrid *Philadelphus purpureo-maculatus*, also originated by Lemoine. From one of its parents, the western American *P. coulteri*, it has inherited the striking purple blotch at the base of each petal, which is a great asset; but, unfortunately, most of its forms have also inherited the tenderness of this species. Only one of them, Belle Étoile, proved itself perfectly hardy during the severe winter of 1933-34, and therefore deserves to be noted as the best of this group, so far. (*Continued on page* 100)







Beside a Florida lagoon in a grove of Australian Pines







This [illegible] Mediterranean type home of L. W. Frost at Miami Beach, Florida, has [illegible] with a varied contour that [illegible]. The main portion of the house is [illegible], but one corner [illegible] and [illegible] with an attractive loggia advances to the road's edge. At the opposite end is a walled patio, and the rear is faced with [illegible]. [illegible] been [illegible] to the house.

On the facing page is a close-up of the principal entrance to the house, with detail a somewhat modernized version of the classic. At the left, on this page, are two views of the front, each looking toward the entrance door from opposite sides. Below is the rear.

The entrance hall is also stair hall. To the left of the entry is the living room, with a semi-enclosed porch and a guest room and bath behind. To right is the dining room and beyond it pantry and kitchen and two maids' rooms. On the second floor are three bedrooms and two baths. Russell T. Pancoast was the architect [illegible]

GARDENING IN DRY CLIMATES

By Marjorie and George Kern





GARDENS in dry regions should strongly emphasize design, since the climate precludes luxuriant plant growth and so increases the importance of purely man-made effects. A certain austerity pervades an arid country and should be reflected in its gardens as a matter of course. Any attempt to imitate an English type garden, for example, is bound to fail. What water is available must be concentrated where it will do the most good, both to the plants and as a visual feature of the plan

LEFT: Cypress, low hedges, Petunias and potted Cacti mark the garden of the Misses Burke in Santa Barbara, Cal. George Washington Smith, landscape architect. Above, one of the two blue and white Telavera tile fountains flanking the front entrance of the Burke residence. Opposite page, left: Part of the bulb garden of Mr. and Mrs. Kirk Johnson, Montecito. A. E. Hanson, landscape architect. Right: Mrs. Oakleigh Thorne's formal and perfectly balanced garden at Montecito





BURLINGAME PUBLIC LIBRARY

In arid countries the art of garden making is design-conscious. It has to be, because the character of the land demands it. In the wet climates of the eastern United States and England a garden can get along without design if need be, and still have considerable success, for Nature is satisfyingly beautiful in itself. But in the dry climate of the Mediterranean and our own Pacific Southwest, Nature is austere and uncompromising. The fields are brown much of the year, the landscape is without intimacies. Nature is not vulnerable in these countries: you cannot go out and bring its best features into your own small plot of ground, because the best features are space, and distance, and strongly colored mountains silhouetted against a sharp sky.

The naturalistic treatment is weak and ineffective in such a setting. Only in exceptional cases does the surrounding country offer inducement as a model to be copied, and to attempt a reproduction of an eastern landscape is unwise under adverse climatic conditions. The imitation looks obvious and does not ring true. It is far easier, as the Mediterranean peoples have known for centuries, to make a success of a frankly man-made garden based on a virile man-made design. Any plot of ground allowed to show the accent of man's hand and the full power of his brain achieves a character and distinction rarely attained by a simulation of Nature's aimless vagaries. In dry climates the only sure road to success is to abandon the romantic ideal of the naturalistic English style, view the limitations with a realistic and rather practical eye, and set out to create something of sincere worth within them.

The garden builder who, instead of inviting Nature into his private scene, more often shuts out the surrounding fields, has a special problem. His problem is primarily architectural, since he starts from scratch and cuts his picture out of whole cloth. Working with materials quite different from those of the gardener in moist climates, he depends more on permanent structures for his effects, on walls and pergolas and ornament of brick and stone and tile, than on plants alone. Not that he doesn't try for lawns and flower beds; but in southern California where the development of styles through trial and error may serve as an object lesson, the trend is turning away from these luxuries—in any quantity, at least. People have discovered that they are expensive and difficult to keep in good condition and, under the recent influx of inspiration from Spain, that more charming effects better suited to the landscape can be had without them.

The garden made under a hot sun and watered by hand is a very personal affair, built on a wholly human scale. Based on a geometric plan, laid out with T square and triangle, it is developed by axes and cross axes, terminating features and accents. And after the rules of balance and symmetry have been learned, thoroughly absorbed until they are part of the builder's unconscious equipment, then he must learn still further, to know enough to break them when occasion demands it. And occasion rather frequently demands it, if the garden is to have warmth and charm and informality. In order to combat the innate fear of formality, which is the special property of a race of nature-lovers bred in the (*Continued on page* 99)

Family ENTRANCE



1. Spanish porches are frequently of rough-hewn timber with red tiled roofs, which, against the white walls and the green tropical foundation planting, make a colorful picture. On either side are whitewashed seats backed with plant boxes. This porch can be built for approximately $375



2. On either side of the entrance door to this concrete-walled modern house a powder room and a lavatory are located, enclosed by the practical and interesting appearing translucent glass brick. Rails and supports are stainless steel. Cost of building this porch comes to about $375

3. In areas where the vestibule makes for greater warmth in a home, this porch with its brick terrace in front and open deck above will make an interesting addition. If desired, shallow closets for coats could be built in at either side. $375 is the approximate cost of this vestibule porch



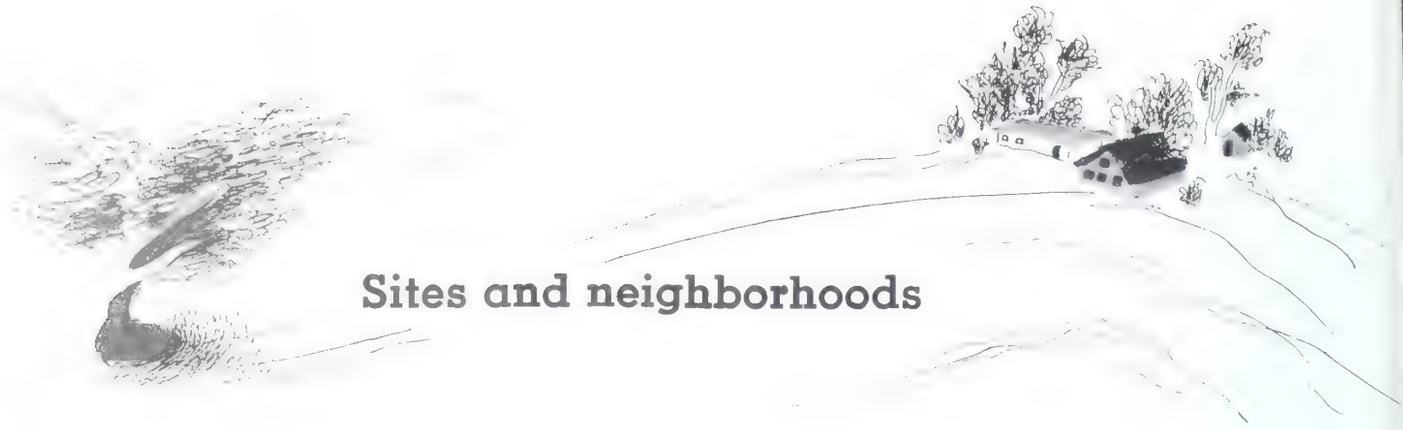
4. Wrought-iron porches can be built in a great variety of manners. There is hardly a house of Colonial, French or Georgian design to which a wrought-iron porch could not be appropriately added. They look best painted black against a light-walled house. This one would cost about $350

5. This Colonial entrance combines attractiveness with utility. Space on either side of the door gives welcome closet room. One for coats and the other, perhaps, for games. Or if the plan of the house brings one of these closets in the kitchen, it can be used for brooms. Cost, about $250

6. With its rough-hewn timbering, slate roof and flagstone floor this English half-timber porch makes an inviting entrance. Note the interesting treatment of brick, in herringbone pattern, and the engaged turnings on either side of each opening. It could be constructed for about $450

7. No other entrance porch can so combine grace and dignity as the one of Classic origin. Although usually thought of as two stories high, the colonnaded entrance can be interestingly designed for a one-story house. This little composition of columns and pediment can be built for about $375





Sites and neighborhoods

A second informal conversation on the things to think about before you build

LAST month we left off by saying that before you start building a home you should first look up your grandparents. Having completed this investigation into the sort of person you are—which will help decide the sort of house you want—the next step is to find the neighborhood that offers the highest percentage of qualities you consider desirable. The following step is to search for the site that will suit the type of house you have set your heart on building.

Of course, very few of us have the chance to select the exactly perfect neighborhood or the ideal site. We usually have to squeeze our dreams into the restricted mould of realities. By investigation beforehand, you can avoid regrets. It is better to prevent a headache than to live with it.

Get a sheet of paper and mark off two columns. Head one "What the Neighborhood Must Offer" and head the second "Other Things We Hope It Will." The sort of family you have and the kinds of persons they are will determine into which column goes what.

CHILDREN and their opportunities for good health and schooling are invariably the first consideration. But isn't it often true that our selection of a neighborhood and a site is more influenced by children than by parents? Sometimes we Americans do too much for our children—and the "old man" comes tagging along at the end.

So you will put in either of the columns you set down the following:

A. HEALTH. (1) Water Supply: is it pure and is there plenty of it? (2) Sewerage: is there a town sewer or septic tank? (3) Doctors, Dentists and Hospitals.

B. NECESSITIES AND CONVENIENCES. (1) Gas and Electricity: what service is available and what are the rates? (2) Coal and Oil: what are the prices and assurance of delivery? (3) Refuse Disposal: its cost and frequency. (4) Fire Protection and Insurance: where are the nearest fire plug and fire station? What are the insurance rates? (5) Servants: what kind are available by the week and by the day? At what wages? (6) Transportation: proximity or frequency of car, train or bus service. Cost and comfort of transportation. Will an automobile be required to get to the station? Does the station have free parking space? Are taxis available? Is there a good service at night? Where is the nearest repair garage?

C. EDUCATIONAL, SOCIAL AND RECREATIONAL: (1) Schools: what grades are required? Is there a bus service for the children to and from school? Is there a special charge for this? Do they prepare for college, have athletic advantages and social privileges? Are the school buildings fireproof? (2) Churches: Denominations and proximity and social life. (3) Clubs and Cultural Chances—Is there a library? Theatre? Movie? Woman's Club? Lectures? Are golf, swimming and such sports available?

D. BEAUTY AND COMFORT: (1) Has the community natural beauty? Do the town fathers keep the streets clean and in good condition and are the streets well paved? Is the town zoned? Are there parks and commons?

On page 77 of this issue will be found an article on which are tables the Government uses to chart property values. These should also be consulted as you fill those two columns.

HOW are you going to obtain this information? The real-estate men should have most of it at their finger tips. The rest you gather from friends in the neighborhood or by observation yourself. Ride up and down the streets of a town or neighborhood before you settle in it. Go to the railroad station and note the kind of people waiting for a train, and the sort of clothes they wear. Look up surrounding communities and see if the one you've selected is going ahead or going back. Are factories encroaching and bringing in a factory-worker type of resident?

WHEN you have finished the neighborhood questions, you make up another sheet called "Site." Some of these items may repeat the Neighborhood queries, but don't skip them. Also no matter what type of house you intend to build on this site, you'll have to answer the same questions. So—

(A) GENERAL.

Has it sewer, water, gas, electric current, paving? If not, what will the assessments be? If a septic tank must be dug, what will it cost?

If necessary to drill for water, what will cost be? Is site level; does water drain off naturally? Does water flow toward house? If so, will basement become flooded?

Is the site on a slope; does all the neighborhood surface water drain toward the plot? If so, does a drainage system carry the water off?

Is the site on top of a hill; is it exposed to cold winds, or is there a windbreak of any kind, as a row of trees? Is the site in a hollow? Do fog and general dampness settle down at night? Is it habitually damp?

(B) PLACING THE HOUSE.

What trees and shrubs exist, in what state are they? If the lot is ungraded, will expensive filling and cutting be necessary? Will it be possible to make additions to your house without encroaching too closely on the lot line? Will the lay of the land give you an easy driveway and garage approach?

(C) SURROUNDING PROPERTY.

Will your house be near a neighbor's house? What are the fire hazards? Are neighboring (*Continued on page 92*)



KOHO M

Circular and cool gray

BECAUSE the rooms opening off this circular hall in a Long Island country house are full of color, a monotone scheme was carried out. Walls are gray, white trim, floor, black and white marble. Masses of flowers, brilliant against the neutral background, provide the main decoration. Thedlow, decorators. Other rooms on following pages



Brimful of fresh color and decorating ideas

You'll find color hints galore in the striking rooms shown on these pages. Two colors only—blue and brown with cream accents—have been used in the guest room shown at the left; blue and cream chintz wall covering and curtains, cream and brown stripe on the chairs, and brown notes in the provincial furniture. Below. Cherry red accents are gay in a gray, white and black bedroom scheme. Walls here are dark gray with white trim, the mantel black and white, and the curtains are of red and white taffeta. The headboard of the bed is upholstered in a white herringbone material





AGAIN two colors only—an important Fall decorating trend—are used in the breakfast room. Walls are soft blue with natural pine trim. Repeating this woodwork shade are pine-colored moire curtains trimmed with white fringe and hung under an antique mirrored and white bamboo cornice. Curtains are used at the center window only, side windows being framed with trees and plants. Furniture is pickled pine, the chairs having brown leather seats. This room opens off the dining room which is carried out in the same blue, white and brown color scheme.

AT THE right is one of the window groups in the living room, showing an inviting furniture arrangement in a bay and a perfect curtain treatment for an important window of this kind. Here is plenty of rich color against a restful background of gray-beige walls. The curtains, gracefully swagged and looped, are of brilliant yellow antique damask, vivid against the neutral walls. More color as well as pattern is introduced by the slip covers of flowery English chintz, a perfect fabric for big chairs in a country room of this kind. Thedlow were the decorators





ADD MUNTINS AND WIDER CASING



REMOVE SENSELESS SHUTTERS



GIVE THE INTERIOR CORNICE A SOFFIT

WINDOW RIGHTS AND WRONGS

By Gerald K. Geerlings



ADD HEIGHT TO TRIPLE WINDOWS

It is the unfortunate lot of windows to be taken for granted. Although they are as important to the appearance of the house as any other elements, a number of obvious faults and shortcomings have almost become accepted forms.

In the upper right corner the window shown "on the spot" is the common double variety flanked by shutters. The inconsistency of having muntins in the upper half only is a fault which should have been outlawed from the first inception. The shutters are sheer hypocrisy, for even though they did swing each would cover but half of its window. Immediately to the left is an improved means of handling the double window. Side casings which run down to the base or sill course add height. A crown molding above and two panels below will cost not much more than the shutters.

In the upper left corner are contrasted the best and worst window solutions for the brick house. The absence of muntins is as depressing as the presence of broken panes. A narrow 2″ frame between window sash and brick not only looks miserly but lessens the importance which windows need.

Next comes an interior glimpse of a window contrasting the usual after-thought "cornice" to hide the curtain rod, with a projecting soffit. Most rooms suffer chronically from being restless, particularly when the windows are not regularly spaced. But let the cornice have a soffit which is amenable to curtain rods and the walls will rejoice.

At the foot of this page is the triple window, outer units being narrow and flanked by useless shutters. Except in special cases this window should never be used. If it must persist, what it needs most is height. Try a plain horizontal member above, with a plain half-circle capped by a single molding.



Correcting common faults by easy changes

MEET the most common window problem on the house shown at the center: Muntins have been overlooked. Shutters recall amateur carpentry at summer camps. Yet the same materials and labor which combine to render the house banal can be directed to making it distinguished at no greater cost. . . . Around the outer circle are five solutions which create a variety of effects in good taste at minimum expense. The second floor window sizes are the same throughout all drawings on this page (except the one with balconies), but the first floor units vary. . . . This window problem is not confined to any one architectural style or period, and the suggestions here indicate in a general way what variations of an inexpensive nature are possible, especially in new building.

STARTING at the upper left and going clockwise, the first solution is to change first floor windows so that they are five panes high with louver shutters. . . . The next variation retains the second floor windows but connects them with a sill. The first floor windows are made larger. Shutters are omitted on the first floor but casings and heads are featured. . . . In the next, shutters have been dropped and casement windows used. Window trim is given importance on the first floor. . . . The solution at the lower right demonstrates that generous light can be secured without resorting to factory windows. . . . At the lower left the second floor is given prominence by long casements or French doors opening on balconies. The base is forceful—cerulean blue or perhaps black.



GALLERY, UNIVERSITY OF VIRGINIA; THOMAS JEFFERSON, ARCHITECT



FROM "BATTERSEA," PETERSBURG



CHINESE CHIPPENDALE

DECORATIVE details in the Chinese Chippendale manner are frequently encountered in old Southern homes and public buildings. They were used to lighten the Classical severity of the Georgian architecture —a porch or gallery railing, a gate, a stairs railing.

Often the pattern is quite complicated and must have called on the best craftsmanship, as in the stairs rail at "Bohemia" and the gate at the Arthur Wright farm near Winchester, Va. Simpler examples are those at "Battersea" and "Brandon" and the porch rail at "Plain Dealing." In using a Chinese Chippendale gallery behind the severely classic columns at the University of Virginia, Thomas Jefferson proved himself a master of architectural acumen and detail

How did this taste reach here? Jefferson kept in contact with English and Continental architectural developments. Some houses may have been designed in England. Others were the work of country carpenters who copied their designs from 18th Century builders' books.

The style gradually crept North. Examples of it can be found up through New York state and into New England. On Georgian houses built today it is just as suitable as in the past.



NEAR WINCHESTER, VA.



IN "BOHEMIA," NEAR CHESAPEAKE CITY, VA.



FROM "BRANDON," VA.



AT "PLAIN DEALING," ALBEMARLE CO., VA.

FRANCES BENJAMIN WASHINGTON

From the Old South

come these details

of noble buildings

Rabbits as a feature for the small country place









By Richard Pratt

The rabbit is the Dahlia of the quadrupeds. In size and color it ranges from the three-pound pure white Polish toy to the fifteen-pound Black Flemish Giant. Between the two are rabbits of practically every hue in the spectrum and a great assortment of mixtures and markings. And like the Dahlia it has a host of enthusiastic devotees, most of whom are openly (or secretly) concerned with the rabbit as a source of revenue. This is not the angle from which I am going to approach the subject here, however, but from the point of view of the rabbit as a decorative diversion on the small place: as an entertaining pastime and an opportunity to include in the layout of the grounds a minor but attractive item of architecture. There is already plenty of reading matter on the rabbit industry as an enterprise for profit. Here I shall consider the creatures and their quarters only as objects of pleasure and ornament.

The building in which rabbits are raised is called a rabbitry, but rabbit house would do if you prefer. The compartments for the individual rabbits are called hutches, and the wired enclosure in which young rabbits are allowed to run is known as the developing pen. Warren would be another name for rabbitry, but it is never used, and I don't know why. There is no synonym for hutch. But the names of the various units are not as important as the construction and appearance; and as the comfort of the animals and the convenience of caring for them will depend upon the way their quarters are designed and built, and as the degree of pride you take in their establishment will be determined by the way it looks and works, these are matters that demand, in miniature, the same skill and taste which go into the making of a humanry.

A rabbit under six months is a junior; over that a senior. The male is a buck, the female a doe. A pair is a buck and a doe, a trio one buck and two does, and a pen one buck and four does. A lot of rabbits is a herd. Giving birth to a litter is called kindling.

As color and markings are the characteristics which might perhaps attract the novice, I will list the prominent breeds and varieties accordingly: first the solid (or self) colors and the mixtures, then the broken colors.

SELF-COLORS AND MIXTURES

POLISH: pure white; red eyes; the smallest of all; 3 to 3½ pounds.

HAVANA: pure brown; red eyes; standards 4½ to 7 pounds, heavyweights 7 pounds and up.

ANGORA: pure white, but now and then pure black and pure "blue"; covered with long fine fleece; bred for their wool, which can be clipped twice a year; 6 pounds.

BELGIAN HARE: dull brownish red; rangey; once the rage; heavyweights 10 pounds and over.

CHAMPAGNE D'ARGENT: slaty silver; dark brown eyes; a beautiful color effect; 7 to 10 pounds.

AMERICAN SILVER BLACK FOX: silvery black; brown eyes; 10 pounds.

AMERICAN BLUE: glossy dark slate blue; blue eyes; 9 pounds.

AMERICAN WHITE: same as above except white.

FLEMISH GIANT: various self colors: white, steel grey, black, blue, light and sandy grey; the largest of all rabbits—some I have seen are a shade too large for comfort; from 12 to as much as 20 pounds.

CHINCHILLA: the blue-grey-black effect of the real chinchilla; one of the most beautiful and popular breeds; dark brown eyes; standards 6 to 8 pounds, heavyweights 7½ to 11, giants 10 to 11.

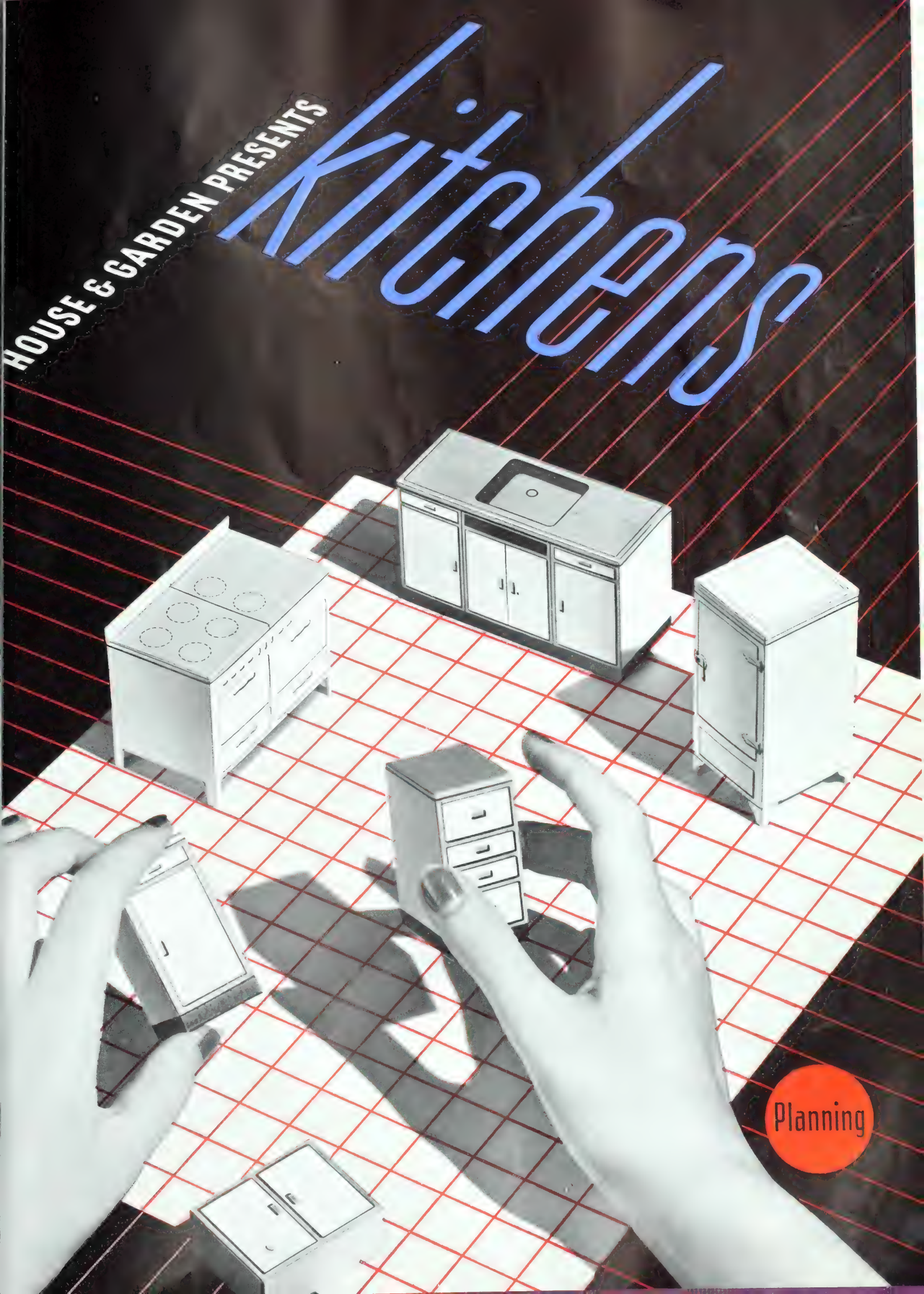
NEW ZEALAND WHITE: pure white; very rapid growers; 10 to 11 pounds.

NEW ZEALAND RED: rich reddish buff, a little lighter on the belly; hazel eyes; 10 to 11 pounds.

(*Continued on page* 98)

HOUSE & GARDEN PRESENTS

Kitchens



Planning

kitchens

IN WHICH WE PRESENT THE THEORY OF KITCHEN PLANNING AND MANY PRACTICAL ILLUSTRATIONS OF THE NEWEST KITCHEN EQUIPMENT. VIRGINIA HART, CONSULTANT

COMPACT simplicity, a place for everything and everything in its most convenient place, is the basis of the kitchen planning theory. The following paragraphs will give the reader the fundamentals of this theory; the practical results may then be observed in the illustrations on the ensuing pages.

The up-to-date kitchen, whether small, medium or large in size, is planned as a unit, with all component parts welded into a harmonious whole. Its size will be determined by the average number of persons for whom meals must be prepared, and by the number of persons who will work in it. The aim of the planner should be to reduce the floor space in the center of the kitchen to an efficient minimum in order to save steps.

The distribution of equipment begins with the placement of the range, the sink, and the refrigerator in proper relationship to one another. Around these three elements are grouped the cabinets, work surfaces and accessories appropriate to them. In planning parlance these groups are known as the "range center", "sink center" and "refrigerator center".

With these centers established usually in the form of a triangle, with the centers equidistant—whatever vacant wall space remains is used for counters, base cabinets under the counters, and wall cabinets above, thus forming a continuous "lining" around the walls. The height of the counters is kept constant at about 36 inches from the floor and the range top and sink conform to this level.

The space intervening between the three principal centers is planned to afford such supplementary conveniences as are needed to make the kitchen functionally complete. The following arrangements are typical:

A counter section of wood placed near the sink and range centers, for cutting, paring, chopping, etc.; a drawer for bread storage near this section, and a knife rack on the wall above it. This section may have an open space beneath it so that the worker can sit comfortably close to the counter.

Above or below the counter where beaters, whippers and grinders are to be used, there should be storage space for dry groceries, flavorings, etc., and for mixing bowls and beater attachments.

A broom closet is often an essential and may be balanced, at the other end of a cabinet installation, by a closet of the same size equipped with shelves and hooks for storage of pots, pans, and large dishes, and with grooved racks for dining table boards.

A planning desk is a useful addition. Here are kept the cook books and file of recipes, a telephone extension, and the kitchen accounts. Planning and ordering of meals is simplified by having everything pertaining to the kitchen's "paper-work" centralized here.

In modernizing an existing kitchen it is often possible to achieve a plan and arrangement in no way inferior to that of a new kitchen. The following devices are useful in bringing about this result.

Where the old kitchen is obviously too large, its size may be reduced by (a) creating a dining alcove partly partitioned off from the kitchen; (b) using the extra space for a pantry, store room, downstairs lavatory or household office, depending on the space available; (c) moving a partition so as to throw the extra space into the adjoining dining or living room.

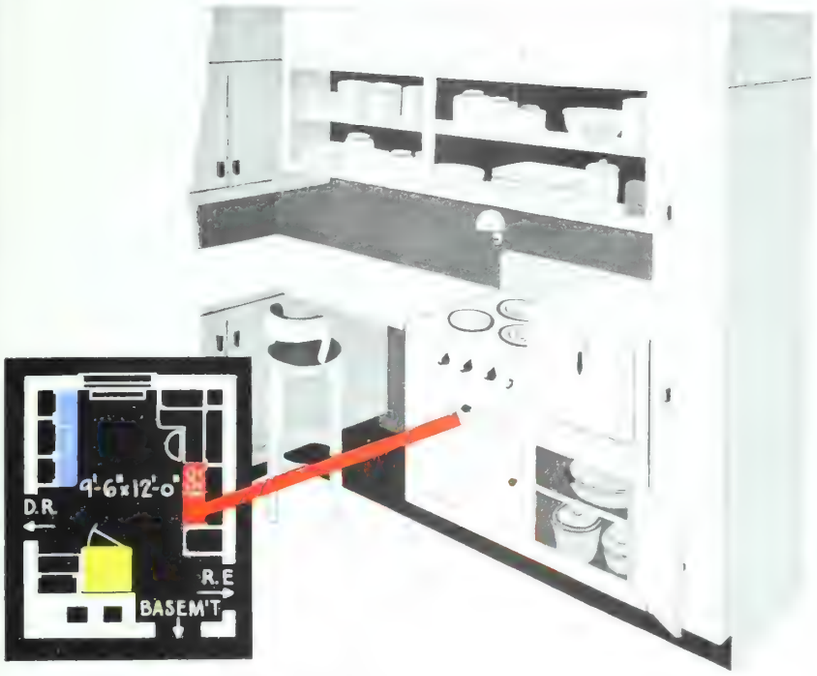
Slight changes may also help the arrangement materially. It is often possible to arrive at a very satisfactory solution through such simple expedients as moving a radiator a few feet, adding some pipe to the plumbing lines to bring the sink to a better position, or changing the hinges on a door from one side to the other.

It will be found that modern equipment, whether ranges, refrigerators, sinks or cabinets, is made in such a variety of stock sizes that a practical, compact, and attractive scheme can, with a little thought, be devised for any kitchen.

ON THE COVERS, front and back of this supplement, you will find suggestions for planning, or replanning, your ideal kitchen. In the following pages are presented typical solutions of kitchen problems. In every one, the units (ranges, sinks, refrigerators, cabinets, etc.) are carefully drawn from actual pieces now on the market.

The legend below indicates the meaning of the colors in the plans on the next three pages.





MEDIUM Directly under the Big Dipper and North Star in the frieze of decoration that brightens this range center in a medium-sized kitchen is shown a modern electric range around which the other units of the center have been planned. The open space under the counter at the left permits the worker to sit and be comfortable; the broom closet at the right serves to tie together the horizontal lines of the units—including the open shelves where dry groceries, condiments, etc. are always within easy reach



SMALL The kitchen plans shown in black on these pages have been carefully worked out to suggest ways of planning, or re-planning, an ideal kitchen for your house. They will bear close study. Above is shown the plan and range center of a small cottage or apartment. Beside the 4-burner gas range are shown slots to receive large trays (may be bought or built) and inexpensive paneled cupboards. A recessed fan ventilator is shown above the range, over the rack for saucepans and covers



LARGE A gas range with two cooking tops, oven, broiler and two utility drawers features the range center in this large kitchen. Above it is a stainless metal hood and recessed fan while at the left a pot closet provides ample storage for cooking utensils. The wooden cutting counter at the right has, above it, a rack for knives and other utensils constantly in use. The plan shows a pass door cut through the wall between kitchen and pantry and a supplementary sink and refrigerator in the pantry

Range Center

This center comprises: a range; a counter for food preparation, and to receive dishes and pans removed from the range; a pan closet for pans, roasters, etc., and for utensils used at the range; wall cabinets for storing cooking dishes, dry groceries and condiments in constant use or which must be kept dry

Sink Center

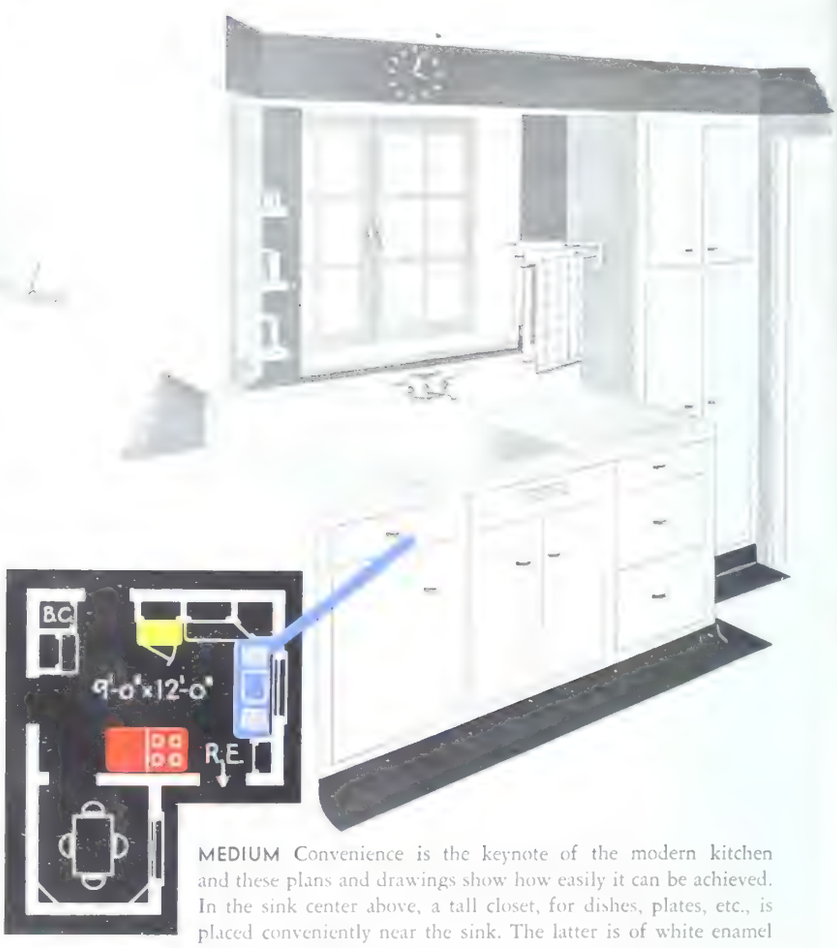
The sink center is usually provided with counters at each side of the sink for food preparation and for stacking and draining dishes; base storage for saucepans, bowls and utensils in daily use; wall cabinets within easy reach for storing dishes and glassware and bins for the storage of fruits and vegetables



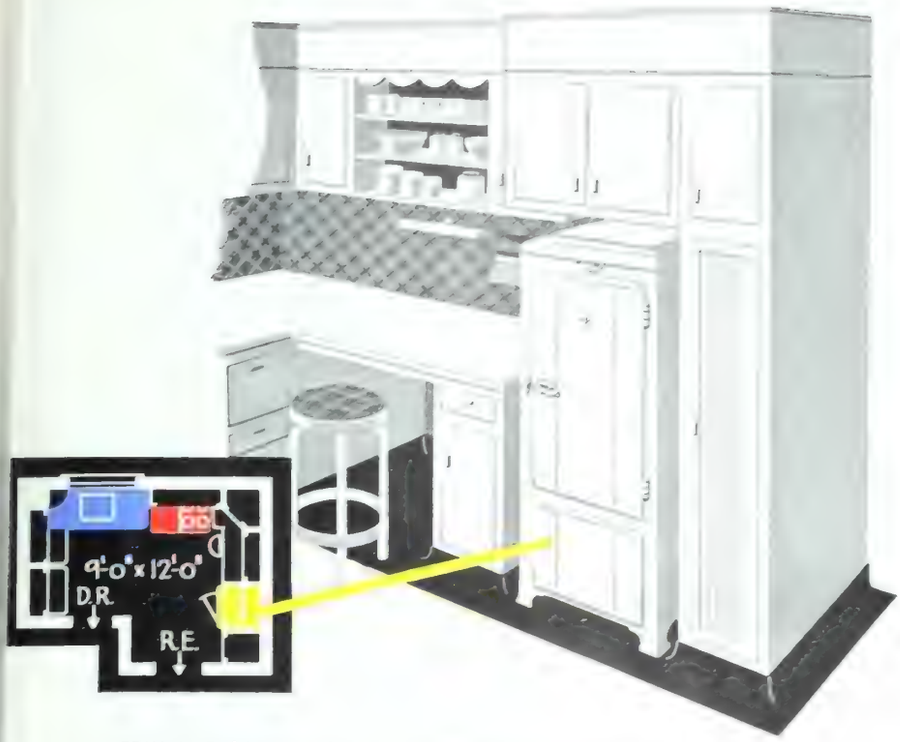
SMALL Sink, combined with laundry tub (which may be equipped with a sliding metal cover) is installed in a sink top of wood composition, sound deadening and durable. Wood cabinets with sprayed-on enamel finish, permanent and easily cleaned, provide drawers for utensils used in food preparation. The open shelf over the counter is an added convenience and tubular lights below the window sill illuminate the important sink center at night. Remember: red for range, blue for sink, yellow for refrigerator



LARGE In the plans, RE stands for Rear Entry, DR, Dining Room and BC, Broom Closet. In this large kitchen a combination sink and electric dishwasher (to be used from either side) makes one end of the room a pantry. Here there is a cupboard for the storage of glass and china with drawers in the base to accommodate linen. A bookcase, holding cook books, files and a telephone is recessed in the attractively papered wall of the pantry section. Notice the toe-space beneath work-counters and sinks



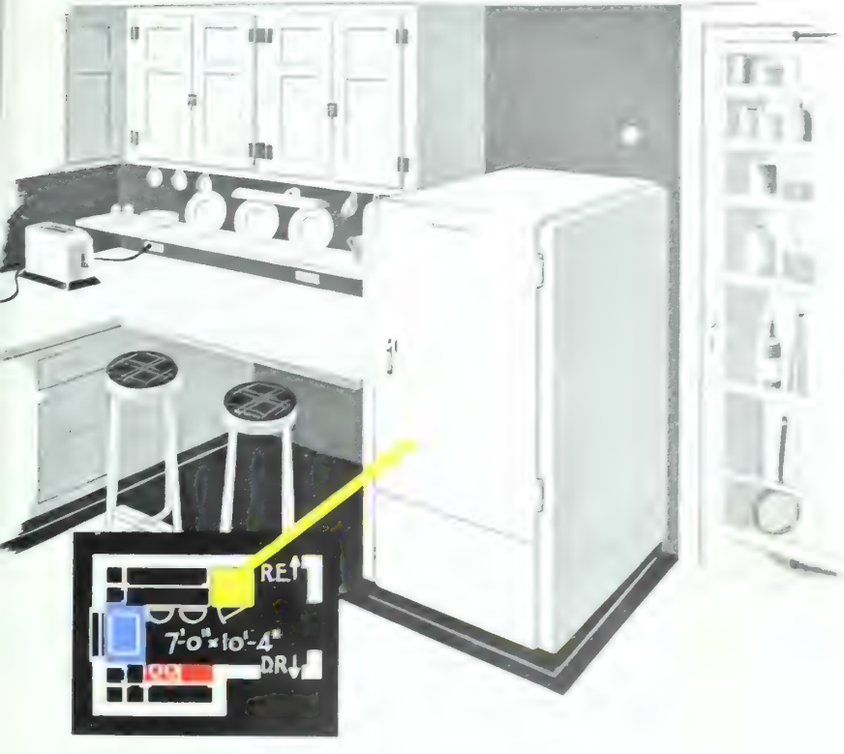
MEDIUM Convenience is the keynote of the modern kitchen and these plans and drawings show how easily it can be achieved. In the sink center above, a tall closet, for dishes, plates, etc., is placed conveniently near the sink. The latter is of white enamel with a steel base containing drawers and cupboards in which to keep dishpans, cleansers, brushes, etc. The flooring is carried up in a cove molding to the cabinets and walls to facilitate cleaning. A breakfast room is planned adjacent to the kitchen



MEDIUM Refrigerator doors are always specified to swing in the more convenient direction. To the right of the electric refrigerator above stands a ventilated cabinet to hold fruit and vegetables. At the left, a work-counter with a stool and knee-space has a light and a convenient roll of waxed paper above it. The cabinets and open shelves are for general utility. Food storage and food preparation units will be seen to be properly placed in convenient juxtaposition



LARGE The gas refrigerator above is flanked by a convenient counter, a bin for the storage of fruits and vegetables and ample cabinet space. A sliding panel in the wall connects the counter, through a pass-door, with the breakfast room (see plan) in which there also stands a planning desk. An ironing board that folds into the wall is indicated (dotted lines) on the plan. Note that the handles on the upper cabinets are low, those on the lower ones high, for maximum convenience



SMALL Compact! Efficient! In this 7 x 10 kitchen the counter beside the electric refrigerator, which is used for food preparation, also serves as a "breakfast bar", the smallest possible edition of a dining alcove. It is provided with outlets for electric appliances and a shelf containing the china and other ware commonly used. To further save space, a patented shelf unit (described at the top of page 72) has been mounted on the rear entry door at the right. The shelves are 4 inches deep

Refrigerator Center

This should have a counter beside it where food and dishes may be placed while being transferred to or from the refrigerator, and storage space for receptacles to hold food to be placed in refrigerator. The high wall cabinet over the refrigerator should be reserved exclusively for utensils seldom used

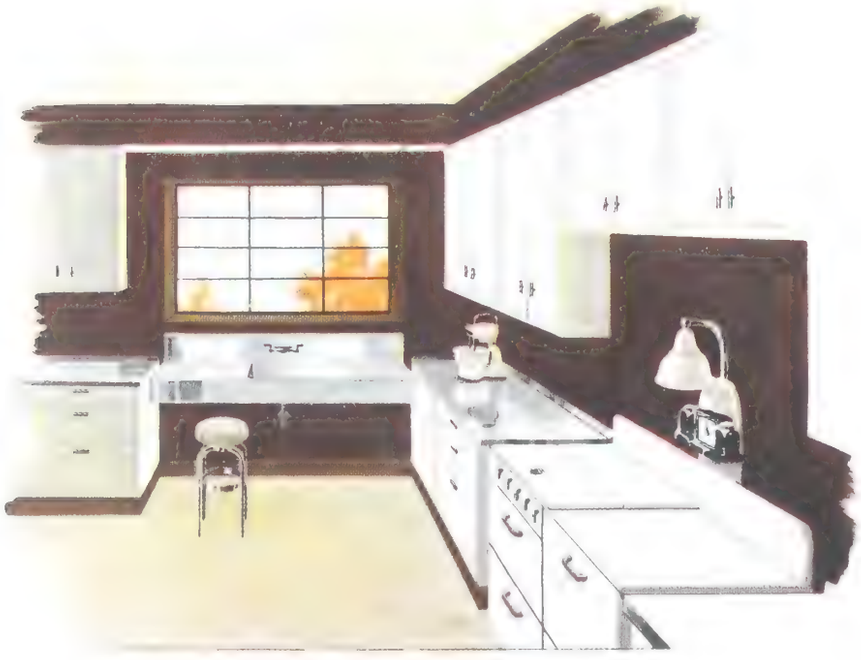
Kitchen color keys



A coal range, scientifically designed to burn eight pounds of coal a day (or coke), completely insulated and thermostatically controlled, is featured in this Colonial kitchen. When not in use the big covers keep heat in. Exact oven control permits "fireless" cooking



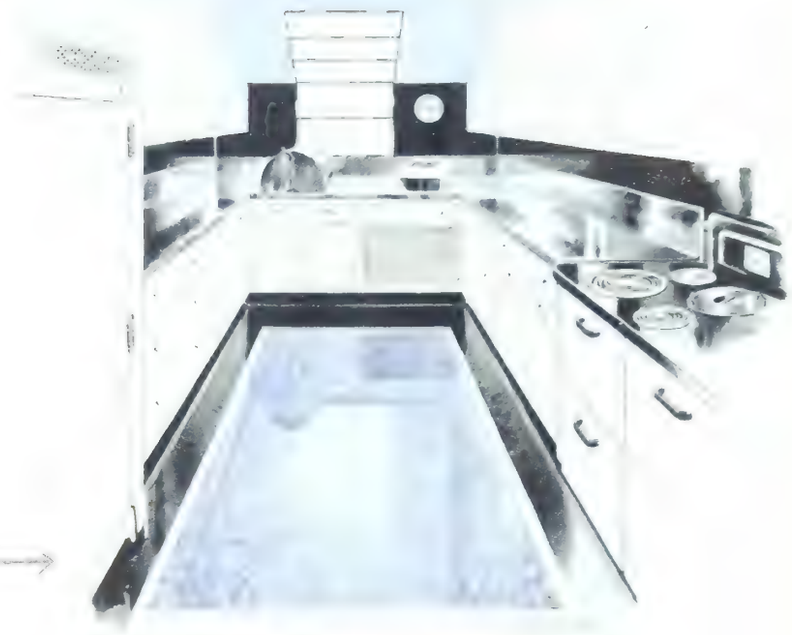
Like all the other illustrations in this supplement, these paintings of kitchen color schemes are based on actual, purchasable equipment. A cheerful red predominates here, picked up in the beveled edges of the cabinets and in the curtains



While these brown walls will be slow to reveal soil—and the beige floor quick to show muddy footsteps—this scheme is a charming interpretation of the modern trend toward dark backgrounds. Note that space under wall cabinet is sufficient to accommodate electric mixer. The sink is illuminated by lights set behind frosted panels



Individuality is given the little dining alcove in this kitchen by the use of a modern wall paper and attractively designed corner cupboards. The gas range has a broiler placed above the oven for accessibility



The First Lady's new kitchen, recently completed on the third floor of the White House, follows the efficient U-shaped pattern. Black glass contrasts with the blue linoleum floor and is used to line the walls. The new type of dishwasher at the sink is of the "straight-through", labor-saving type

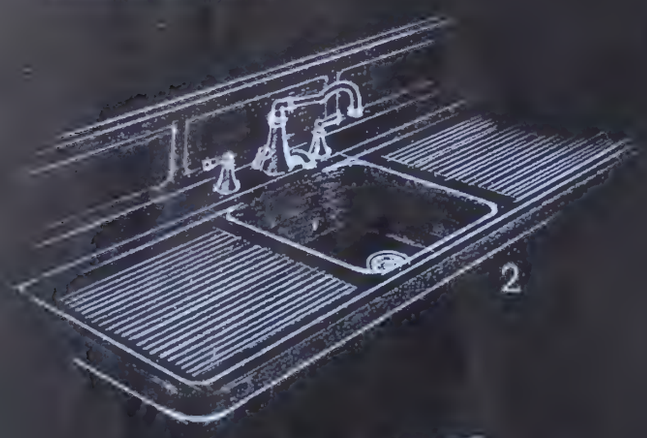


The modern house affords interesting opportunities for kitchen design. Rounded cabinet corners give a streamlined effect—and are safer. The wall between counter-top and window-ledge carries an amusing culinary map of the world. Above the windows a metal trough shields the indirect lighting system. The sliding cabinet doors are of polished aluminum

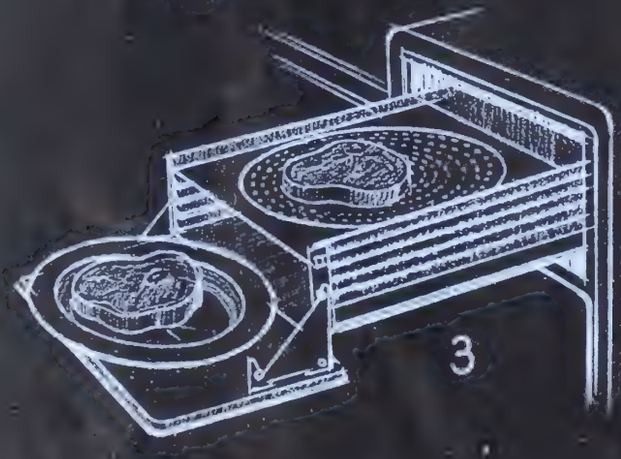
New Equipment and Modernizing Details



1. This cabinet unit, shown in another form on page 69, attaches to a door or wall and by means of metal arms, top and bottom, and a central rod, may be revolved on itself so as to expose either the open side (when in use, as shown in our drawings) or a solid, closed face

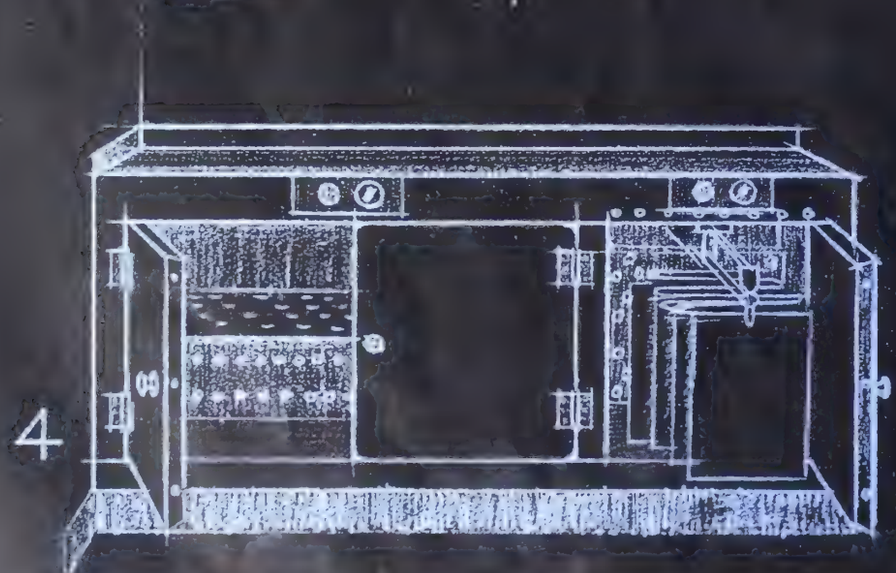


2. Several feet of rubber hose concealed in this stainless metal sink are attached to the little nozzle at the right of the spout. When drawn out the hose can be used for rinsing. A double strainer in the drain can be easily removed and dumped. The ledge below the splashboard is for cleansers, etc.

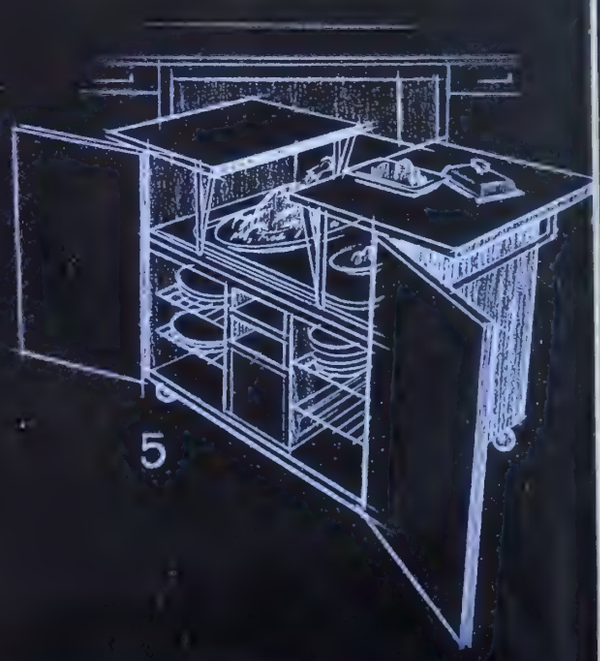


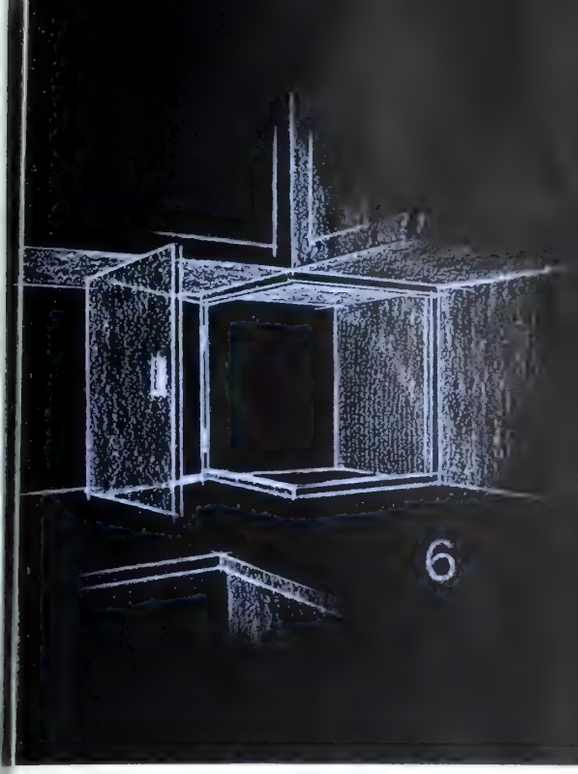
3. The broiler of the gas range shown at the top of page 71 is a waist-high drawer. The front drops down to form a shelf. The grill is aluminum, the drip-pan (which can't catch fire) stainless metal. Infra-red rays are said to be given off by the nichrome gas burner, thus speeding broiling

4. Towel dryers and plate warmers, operated by electricity, come in various sizes and shapes. The one illustrated is for larger kitchens or pantries. It provides a convenient counter-top and avoids the unsightliness of soiled towels on a towel rack as well as insuring the proper temperature of plates



5. An electric service cart, which can be "garaged" under a kitchen counter, makes it possible to deliver a whole meal at one time from the kitchen to the dining table. The electric heating unit keeps dishes and plates warm until the time for serving, and the cart can be used to bring soiled dishes back





Pantries and Dining Alcoves





Except for the pantry instal[illegible] At left, a flower sink with cabinets for books, vases, etc. The sink bowl is extra deep and the fixtures include an extensible nozzle to permit filling tall vases. At the right, a cabinet section which has extra deep cabinets for glass and china and, above them, a built-in lighting unit. Below the counter are cloth-lined drawers where silver may be locked away and, at the bottom, a drawer for storing table cloths on rollers

Combining utility with hospitality and attractive decoration, this corner of a cleverly-planned pantry has several noteworthy features, including a divided sink, a towel dryer beneath the counter, a honey-comb rack for storing wine bottles horizontally so that [illegible] small supplementary refrigerator. Glass shelves in the window hold glasses of cheerful shapes and colors

[illegible] room, or dining room in a small [illegible] practical suggestions. First of all, notice that the outlets for the electric appliances, toaster, grill, percolator, etc., have been grouped in a recessed niche thus eliminating the danger of tripping over wires or covering the table with them. On either side of the table are twin cabinets for the storage of linen, china or glass. Another often used center in this room will be the planning desk with its convenient telephone and light. Bookshelves hold cookbooks and files and the



Planning New Style at Moderate Cost

GOOD DESIGN, from an architectural and decorative standpoint, and attractive color schemes, are features as characteristic of the modern kitchen as are the equipment and planning. In all cases, as will be noted by a study of the preceding drawings, an appearance of simplicity and balance is achieved. This is accomplished partly by keeping the counters, range top, and sink at an equal height from the floor, and partly by keeping the front surfaces of the cabinets on an even plane. A clean appearance is thus afforded, uninterrupted by changes in levels or by certain pieces obtruding beyond the line of the others.

The decorative possibilities in a kitchen are today so wide as to allow practically as much latitude in the expression of individual taste as is offered by any other room in the house. Any effect, from the comfortable Colonial or Provincial kitchen to the most modern streamlined "laboratory" is readily achieved by proper handling of design, materials and color.

Among the various elements in the kitchen which may be manipulated for decorative effect, we note especially the following:

Walls may be papered, painted, lined with linoleum, tile or glass, or with one of the hard-surfaced, easily cleaned wall coverings. All these are available in a wide range of colors and patterns.

Floor coverings in solid color or patterns can be had to harmonize with any scheme.

Counters and sink tops are manufactured of metal, wood, porcelain enamel, rubber, linoleum, and a durable wood composition which comes in a variety of tones.

Cabinets, customarily white, can be supplied in other colors when desired. The wooden ones may be either painted or used in the natural wood tones.

Window treatments are important. Small shelves at the side will accommodate small potted plants or colored glassware. A plate rail across the top yields decorative opportunities. Curtains contribute a color note.

And lighting is by no means an inconsiderable element. While installed primarily with a view to functional requirements, good lighting units will do much to set off the soft colors, clean surfaces and bright metal of the kitchen. A simple and attractive ceiling unit should be supplemented by shaded or concealed lights at points where work is to be done. As shown in some of our pictures, lights may be installed near the ceiling line above sinks and counters in such a way as to flood these surfaces with soft shadowless light.

The cost of an up-to-date kitchen necessarily varies with the size of the household and the consequent size and elaborateness of the kitchen. It may be said, however, that in the case of persons who have given some serious consideration to a new kitchen the price is usually considerably less than was expected.

For example, the cost of completely equipping a modern kitchen for an eight room house in the $10,000 to $15,000 class itemizes approximately as follows:

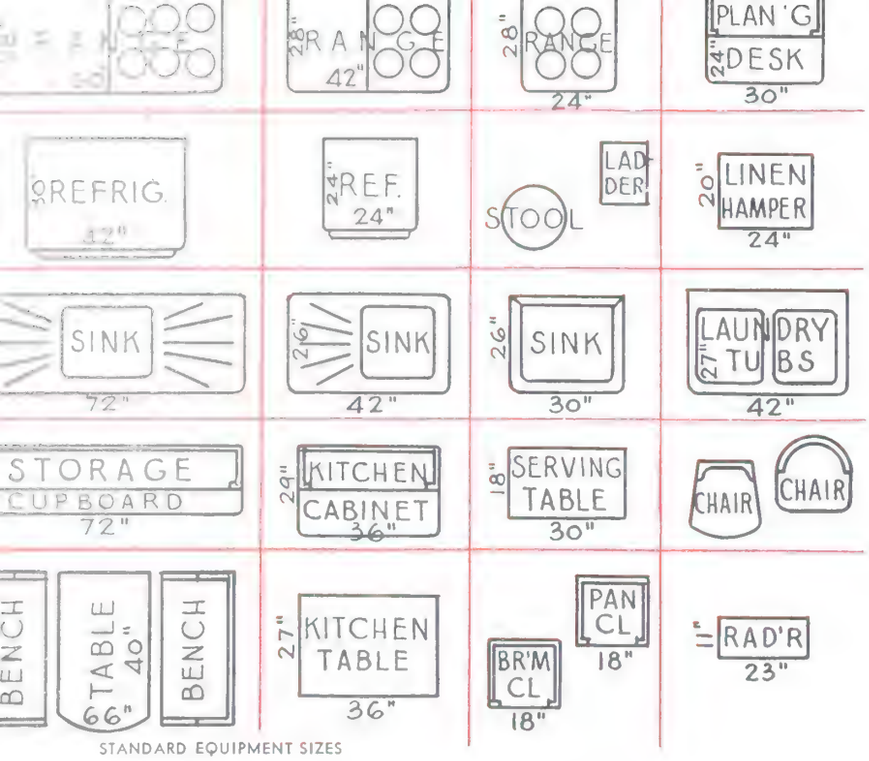
Range, $95; refrigerator, $150; cabinets, $200; sink-cabinet, $100; floor covering, $60; wall covering, $40; lighting, $14.

The total of $659.00 includes the cost of installation. Items not included are actual structural changes where remodeling of a major sort is being done, and the "furring", or boxing out, of the space between the wall cabinets and ceiling.

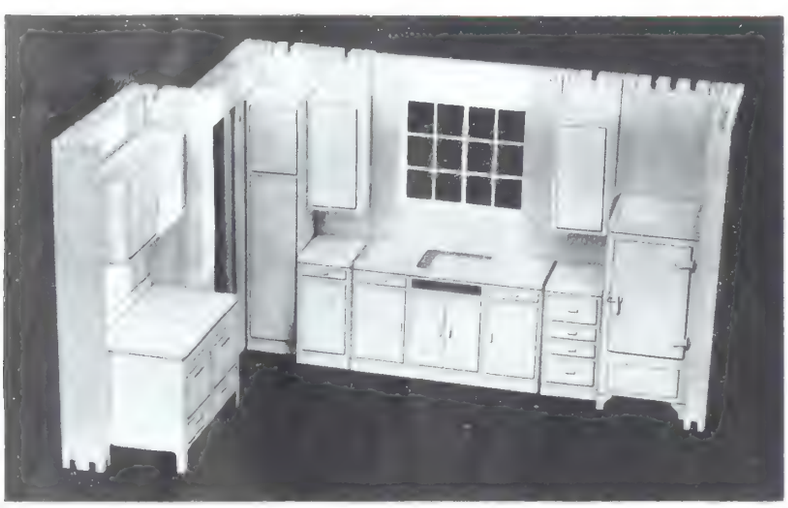
This approximate figure is, of course, materially reduced when, as is often the case, the present range or refrigerator is of an up-to-date type and need not be replaced. It should also be borne in mind that in most cases where existing kitchens of small or moderate area are remodeled it is found unnecessary to make any structural alterations whatever. The new units can be planned to fit into the present space without even a serious interruption of the kitchen work.

Another factor which should be of interest to any one contemplating the modernization of an old kitchen and transforming it into an attractive and well organized unit is the possibilities for financing the project under the provisions offered by the National Housing Act. Information about this type of credit is easily secured through the Modernization Loan Department of local banks. In many instances it will be found that the convenience of a really up-to-date kitchen, with all that it implies in the saving of time, work, and energy, can become an immediate reality with no serious drain on the family purse.

On the next page are some suggestions to help you with the planning or replanning of your kitchen. If we can help you, please write to the Editor of House & Garden, 420 Lexington Avenue, New York, New York



STANDARD EQUIPMENT SIZES



TWO WALLS OF A KITCHEN MODEL

New Plans for Old

HAVE we suggested to you, in this supplement, possibilities for the improvement of your own kitchen?

"Yes," you may say, "but my problem is different. I have an unusual number of windows, a jog in the wall here, too little unbroken space. Besides, I am not a 'planner.'"

Then let us help you. On this page you will find a reproduction of graph paper, on which each square equals one square foot. Draw your kitchen plan on this paper and write down the dimensions in the column at the left of the graph paper. For each foot of wall space in your kitchen draw a line along one square of the graph paper.

If you wish to draw in your present kitchen equipment and send the plan in to us with an indication of the amount you are prepared to spend for remodeling or the purchase of new equipment, we should be glad to suggest a new plan in line with your wishes. Fill in the graph paper and column of figures and send them, *with your name and address,* to House & Garden, Graybar Building, New York City.

If you prefer to work out your own new plan, use the standard sizes of equipment shown in the upper left-hand corner. These are in exactly the same scale as the graph paper.

If, finally, you wish to see your new scheme in model form, there is a firm in New York which, for approximately five dollars, will make up an exact model (¾″ equals 1 ft.) for you like the one shown in the photograph at the left, only with four walls of jointed wood and a complete set of carefully scaled, cardboard equipment properly placed.

WIDTH OF KITCHEN_____FT.

LENGTH OF KITCHEN_____

WIDTH OF DOORS_____

HEIGHT OF WINDOWS_____

WIDTH OF WINDOWS_____

HEIGHT OF CEILING_____

TYPE OF LIGHTING_____

TYPE OF RANGE_____

TYPE REFRIGERATOR_____

NUMBER IN FAMILY_____

REMARKS_____

GRAPH PAPER

WHAT RATING WOULD YOUR HOUSE GET?

BURLINGAME PUBLIC

Before building or buying, why not apply the government's new FHA rating system to determine if you are making a safe investment? By John Cushman Fistere

It would be fortunate indeed if some disinterested agency were to rank houses by value, checking them while they were under construction, and in general making sure that the buyer was getting what he was paying for.

Not in such a bold way but similar in effect, the Federal Housing Administration has set about to become an agency for ranking houses in America. Under an act passed by Congress, the Federal Housing Administration insures mortgages on houses. Just as a life insurance company makes a health examination to determine how good a risk a particular insurance applicant is, so the FHA makes health examinations of the properties it insures and ranks them according to their promise of longevity.

The business of ranking houses has produced a new semi-science. Like the appraising of property, it is a mixture of technical formula and common sense. To the layman, either one who is going to build a house under the FHA plan, or to the man who already owns a house, this new science is unusually interesting.

Consider, for example, the person who is building a home with FHA financing. Let us assume that his property is worth $15,000 and that his mortgage is for $10,000, the mortgage to be paid off in twenty years. According to the terms of the FHA, the owner pays ½ per cent a year for mortgage insurance, which amounts to $50 a year or $1,000 for the 20-year period.

In the opinion of the FHA, not all home owners should pay the same premium for mortgage insurance. Some mortgages are obviously better risks than others, and it is to enable the FHA to say which are the good and which are the fair and which are the mediocre that it has developed this science of risk rating. When it receives a mortgage it places it in a group of mortgages of similar risk characteristics, the groups being listed as "A", "B", and "C". The "A" mortgages are the best, the "B" next best, and the "C" third best. So that in our typical case, should the mortgage be rated "A" and the annual $50 premium be paid into a fund that suffers few losses, the owner will receive back from the FHA most of his $1,000, minus charges for operating.

If, on the other hand, our typical case mortgage is rated "C", and heavy losses are suffered in that group, he may lose the greater part or even all of the $1,000.

Consequently it behooves anyone who is going to build a house under the FHA plan to understand exactly what constitutes a good risk and what constitutes a poor one.

For those who do not contemplate building houses under the FHA, the system of risk rating is no less interesting although it has less pecuniary value. For mortgage risk rating sets up a completely new system of valuating property, seeking to determine not the current worth of a particular piece of property but the likelihood of the property retaining its worth over a period of years.

From the FHA's standpoint, there are five different factors that indicate whether a mortgage is any good or not:

1. The character of the property itself: the general layout of the property, the planning, design, construction, and equipment of the house itself.

2. The kind of neighborhood the house is in: good or bad, and its chances of staying good if it is good.

3. The relation of the house to the neighborhood: whether it is too good or too bad a house for the neighborhood, whether it is generally harmonious.

4. The character of the borrower: his ability to pay.

5. The kind of mortgage: whether short or long term, and what the terms of repayment are.

Perhaps from the FHA's standpoint, the last two are the most important. But the man who is trying to give his property a rating is interested in only the first three. In its rating scheme, the FHA gives equal weight to the five factors; that is, each one counts 20 per cent out of the 100 per cent. So that, first off, the man who thinks the value of his property is concentrated only in the house and lot has been misleading himself.

For each of the five characteristics, the FHA has worked out "rating grids" (shown at end of article) on which the different elements in each division are given proportionate values. Take, for instance, Grid No. 1—headed "Rating of Property." In Column 5 are listed the maximum percentages to be given for a perfect rating in each feature.

General layout	15.0%
Design	8.0
Suitability to climate	7.0
Livability	15.0
Light and air	8.0
Mechanical equipment	7.0
Accessory equipment	3.0
Special equipment	2.0
Structural soundness	20.0
Resistance to elements	10.0
Resistance to use	5.0

In Columns 1 to 4 are the lesser ratings for less than perfect conditions in each of those classifications. There is no intention of explaining here specifically what constitutes a good rating, but what the grids do establish is the relative importance in the value of a house. It would be perfect for the buyer if the FHA were able specifically to say that such and such a type of plan gets an "A" rating, or such and such a type of wall construction is to be rated "B". All they can do, however, is indicate to you what the importance of the different features are.

Here are some of the general precepts used by FHA underwriters in rating property:

Under "Design of Property": If the exterior of the house is a simple, direct expression of the plan and of the materials used, its design should rate high. Low ratings should be given in the case of houses that are "shirt-front" designs, in which the appearance of the building has not been considered from all sides. The use of false (*Continued on page 94*)

ACTIVITIES FOR GARDENERS IN NOVEMBER



FIRST WEEK

The [illegible] of Hyacinth and Tulip bulbs [illegible] in the [illegible] till [illegible]. Rich [illegible] was [illegible] to prevent [illegible] cold [illegible] into pots or bulb pans of the kind [illegible] the bulbs are planted [illegible] deep. Then pots [illegible] their [illegible] are [illegible] and placed in a [illegible] celebrated [illegible] quit a couple of [illegible] below the ground level [illegible] week [illegible] effect of the [illegible] order. In [illegible] week they are brought indoors, allowed to thaw out gradually and then [illegible] with [illegible] light.

Autumn [illegible] ground [illegible] planting next spring, whether the area has already been used or not, is an excellent idea. Soil thus turned over and allowed to lie rough through the winter is decidedly mellowed by the action of the weather, to say nothing of the hibernating insect pest which will be destroyed in the process. Do a thorough job while you are at it, going down a full spade's depth and removing any rocks, roots, weeds and other obstacle. You may come across [illegible] it is not necessary to break up the clods—the frost and storms will do that for you. In [illegible] take

If for any reason you foresee that [illegible] bush planting cannot be finished before real winter is [illegible], spread a heavy mulch of [illegible] leaves, litter of any kind or rubbish on the [illegible] you want to plant and leave it there until you are ready to begin operations. Such a covering will serve to shut out the frost and keep the soil in workable condition. In this way the usual fall planting season can sometimes be prolonged to the end of December or even later. If you expect to buy a living Christmas tree here is the way to [illegible] for planting after the holidays.

SECOND WEEK

On [illegible] especially [illegible] other [illegible] able to eliminate what may be termed "[illegible] trees. Wild Cherries [illegible] Maple [illegible] the [illegible] contrary, [illegible] and to chop them down and let it go at that. All [illegible] well for a few months and then a perfect [illegible] of [illegible] growing shoots arises from the [illegible] of the old trees and despite further cutting, may continue to reappear for several years. [illegible] real remedy for [illegible] is to [illegible] persistently chop and worry the stumps and [illegible] roots [illegible] out of the [illegible] soil [illegible]

At this [illegible] it is a good plan to look over the lawn carefully and begin filling in any hollows with good, loamy soil. It is not [illegible] to fill more than 2" deep at one time, lest the underlying [illegible] be killed by [illegible] will be surprised to see what a difference even this amount of fresh soil will make in the appearance of the lawn. After [illegible] the soil take it to an even surface and let it lie over the winter. In the spring the grass will come up through it. If [illegible] [illegible] light filling can be applied here and there.

Shrubs of various kinds which have become leggy as a result of crowding by other growths can be reclaimed to [illegible] by the simple process of cutting them back almost to the ground level and thereby forcing the development of numerous new shoots from the base. This is drastic treatment, and of course it will take [illegible] for the shrubs to look really presentable again. But if you do the cutting now, and follow it next spring by transplanting to [illegible] location the final results will be eminently satisfactory.



THIRD WEEK

[illegible] Moss [illegible] medium in which plant roots are packed to keep them fresh and moist during shipment. For instance, a layer of it a couple of [illegible] inches below the ground level will catch and hold enough moisture to turn a relatively unproductive, gravelly spot into a [illegible]. Similarly, Sphagnum and soil mixed together in equal parts are excellent as a root-run for flowers in dry-laid walls. In all cases the main service rendered by the Moss is to conserve moisture.

Seeds of many kinds which are [illegible] consequently are wintered over in the soil of coldframes or in the open [illegible] better be protected from the [illegible]. One of the most effective safeguards is to cover the planted area with fine-meshed [illegible] screening material will do the job. When such damage occurs it is usually the result of surface digging rather than underground burrowing. Seeds of Pine and other conifers are the ones most [illegible].

One of the best [illegible] to sow seeds which are not to be planted until next spring is in the modern home refrigerator, whose interior condition is uniformly cool and not too dry or moist. The seeds can be placed in either small envelopes or glass vials, contained in some sort of box so they won't get mixed up with the dill pickles or the Sunday roast. Seed viability (which is another way of saying ability to sprout and make plants) is decidedly prolonged by such storage conditions as contrasted with the dry, [illegible] climate of the ordinary room.

FOURTH WEEK

To say that leafmold comes from leaves is so obvious as to seem rather silly, but surprisingly few gardeners know just what the [illegible] process is or how it can be expedited through their own efforts. Aside from helping leaf disintegration by the use of chemicals, which is a story in [illegible], you can turn the trick of your autumn raking into valuable [illegible] by [illegible] them in a [illegible] pit where their own weight, plus the moisture from snow and rains, will soon start to break down their tissues. Do not disturb or turn over the pile often.

Hardy seedlings of nearly all kinds and ages, which are being carried through the winter in a coldframe, should be shaded by [illegible] to keep out direct sun but still permit the entrance of considerable daylight. Do not try to keep the inside temperature above freezing, on the contrary cold[illegible]ness is better than warmth. Marked fluctuations should be prevented [illegible] possible as these are what lead to much of the winter damage outdoors. The [illegible] should be kept [illegible] freezing, and a maintenance of the frozen condition.

Before winter sets in you had better look into the condition of all drain heads, strainers and other water carrying places which may have become clogged by fallen leaves and rubbish of one sort or another. Give them a thorough cleaning out, and make sure that all screens are firmly replaced, for winter floods are not pleasant. As a matter of fact, you will do well to extend your clean up operations to the whole area which the drains in question [illegible] as a precaution against their further clogging when the trouble will be more difficult to remedy.



FIFTH WEEK

Perhaps [illegible] cause of difficulty in keeping house plants healthy during the winter is the dry air which results indoors when the heating system is in operation. An efficient humidi[illegible] will [illegible] this trouble, of course, but there are still countless houses where [illegible] are [illegible] to be [illegible]. For such cases, much can be done to help the plants by spraying their stems and foliage morning and evening with clear water. A rubber bulb with a very fine [illegible] will [illegible] a small number of plants. It is not necessary to drench them.

Evergreen boughs are one of the best winter windbreaks for small shrubs whose hardiness is open to question. Pine, Fir and Spruce boughs are the best because of their denseness and strength, with Hemlock as the next choice. In using them, thrust the butts of the branches firmly into the ground around the plant to be protected, in such a way that the needled twigs will closely surround it and [illegible] the direct wind and sunlight. In a pinch, Scrub Oak branches can be used for the same purpose, since they will hold their dead leaves pretty [illegible] through the winter month[illegible]

Young fruit trees of various kind[illegible] especially Apples are sometimes severely injured by rabbits gnawing the bark of their trunks during the winter months when other food is scarce. Fieldmice, too, not infrequently join the merry fun, nibbling away beneath the snow and keeping themselves fat and healthy thereby. The best preventive is to surround each tree with a little fence of small-meshed wire netting that extends down to the ground and even a little way into the soil. Similar fences will also save the twigs of Azaleas, Euonymus and other



"Doggone it I can't all-spot to-day 'count of old Pete.' Seems like I can't make up my mind what to do 'bout him.

"Pete he's a Canada goose thet I found down by the pond one March mornin' six-seven year ago. He'd got his wing broke some way, an' notwithstandin' all I could do it healed crooked an' he ain't never been able to fly since. He's right tame, o' course, an' gits along good till October. Then, when the wild geese start flyin' south, he takes on turrible, honkin' to ev'ry flock an' struggles to git up there an' jine 'em. 'Tain't no use—he won't stop or he can't fly. Makes ye feel like cryin', a'most."

—Old Doc Lemmon



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Elizabeth Arden



Smart as a Whip

"BLUE GRASS" PERFUME

BY *Elizabeth Arden*

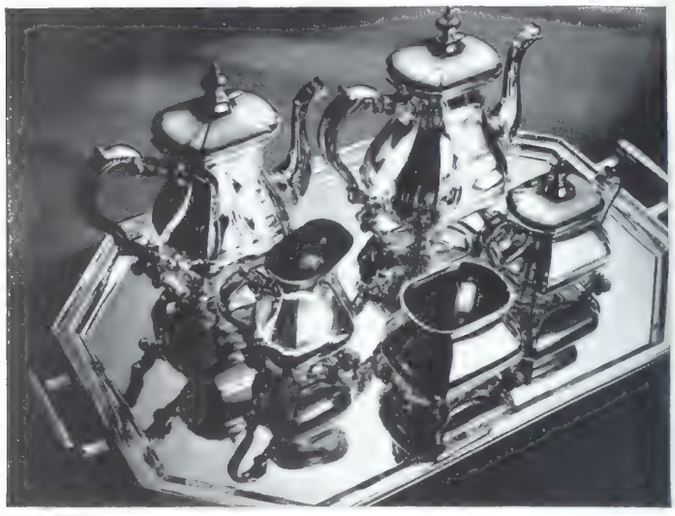
● Fashion magazines are singing its praises. Miss Arden, herself, admits that it is unusually nice. Blue Grass, with its clean, spirited fragrance, has created an altogether new vogue in perfumes. And one whiff of it makes men feel positively romantic. Now available in Toilet Water, Dusting Powder and Soap.

Elizabeth Arden

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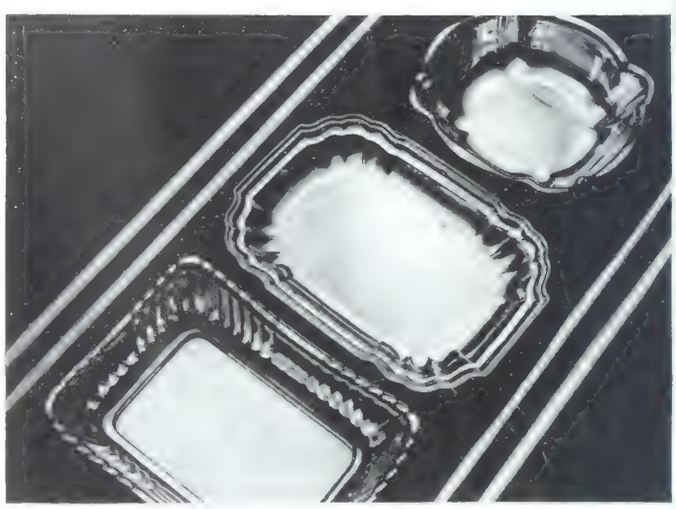
[illegible] Fifth Avenue Pl. [illegible] [illegible] [illegible] Sts., Philadelphia [illegible] Wilshire Blvd., Hollywood
[illegible] Connecticut Ave., Washington [illegible] Park Ave.

Traditional Silver



MARTIN BROS.

ADDED to its fine design and workmanship the Georgian tea set above is very tempting in price as these distinguished pieces are developed in silver plate. You may order three pieces, or the [illegible]-piece set with oval tray. Reed & Barton



THE oblong fruit dish in the foreground is sterling with a decorative deeply fluted border: Reed & Barton. Also sterling is the center dish in Chippendale design: International. Use the sterling square bowl for salad or fruit: Reed & Barton



THIS practical double dish for your buffet parties is fitted with alcohol lamps underneath to keeping food warm. It stands on a metal plate. Plated silver with gadroon border. The oval Sheffield tray with gallery edge is also plate. Both Gorham

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Questions and answers

REMOVING OLD PEINT WORK

Q. *Please tell me how to remove dark paint from an old floor. Also, how to reclaim the natural brick of a fireplace which is now painted red.*

S. T., Brooklyn, N. Y.

A. THE use of a good paint remover will take off the covering of paint from the wood. After cleaning off all of the surface paint, rub in the direction of the grain of the wood with steel wool and paint remover, followed by careful wipings with a rag. Another method would be to burn the paint off with a blow torch and finishing by brushing the wood with a stiff steel brush.

One or the other method could be tried on the brick. It would still be necessary to use something to rub out the paint which has penetrated, such as emery cloth or a carborundum brick, and to do this without spoiling the natural texture of the brick would tend to be difficult.

PERIWINKLE BLUE

Q. *Could you advise me how to mix a periwinkle blue paint, to be used in a young girl's bedroom? Would this be a good color for a room with north light—or would a gray-blue be preferable? What should the wood trim be in either case?*

Mrs. M. W. A., Norwalk, Conn.

A. To obtain a periwinkle blue shade for the bedroom about which you wrote, use a standard color of blue for the base, with a touch of thinned permanent pink. The pink should be added sparingly at first until you obtain the tint which you consider just right for the light in the room. Periwinkle blue is known to fade if exposed to a bright light. However, if carefully mixed, it should last well in a room with northern exposure. As it is warmer than a gray-blue it would be a better shade for the cold north light.

I believe that the paint for the wood trim should be made two tones lighter than the wall mixture.

WINTER PROTECTION

Q. *What do you consider the best mulching material for winter protection of rock garden plants? In my region we have plenty of cold weather but not much snow, and my winter losses are sometimes heavy.*

MRS. J. W., DAVENPORT, IOWA

A. SALT hay is generally considered the best material for this purpose. It is not, as some people seem to think, ordinary hay which has been dosed with salt. The name comes from the source of the hay—those extensive meadows often found adjacent to salt or brackish water.

This hay—sometimes called "four-square" by the farmers because of the peculiar square cross-section of its stems—is very coarse, quite springy and devoid of weed or other seeds. Inquire for it at the office of your local feed and grain store.

Salt hay has the decided advantage of protecting the plants from direct sun and wind, while still admitting air to them. It does not mat down and [illegible] soggy under snow or rain, so the danger of smothering [illegible] under it is minimized. It should be scattered about loosely to a sufficient depth to shut out all sunlight from the ground. Generally, the irregularities in the rock garden's terrain are sufficient to keep the hay from blowing away. On flattish plantings, however, a few [illegible] and twiggy branches are advisable for laying on top to hold it in place. One will not, of course, apply this or any other mulching material until after the ground has frozen.

ENGLISH FIREPLACE

Q. *I would like your advice on appropriate fireplaces for an English cottage type house. In particular, have you any suggestions or sketches for a brick fireplace to suit this style house? The walls are to be plaster and the wood trim stained walnut. If the fireplace should be plastered, what type facing and mantel should be used? Any information you may send will be very much appreciated.*

Miss R. C. McC., Trenton, N. J.

A. THE fireplace suitable for a small English type cottage, such as you describe, should be something very simple and primitive. A plain brick facing with a solid plank shelf and brick hearth, or just the plaster opening with a wood beam across the top and a slate or stone hearth, would be suitable.

LIVING ROOM COLOR

Q. *Could you please advise me as to the color to paint a studio living room measuring 16 x 24 feet with a 20 foot high beamed ceiling, north and south exposures, large window spaces? There is a brownish eggplant rug, coral velvet sofa, occasional chairs covered in grayed green. The furniture is of the more modern English type (not heavy). The walls are now painted a rather deep beige—I would prefer a more informal room.*

On the north side of the room are two sets of triple windows; on the south two single windows. I would like to make curtains for this room. I would prefer inexpensive ones as my plans for the room are so indefinite. Could you advise me how to curtain this room? The outlook is a pleasant one.

Mrs. F. S. C., Bedford, N. Y.

A. SINCE you have an eggplant colored rug, the wall should be good if painted in a Nile green. Cream-colored Venetian blinds with green tapes could be used at the windows and pairs of light flowered chintz draw curtains at each of the triple windows and at each single window. A plum color or mulberry might be introduced in the chintz, and also in the upholstery of some of the large pieces of furniture.

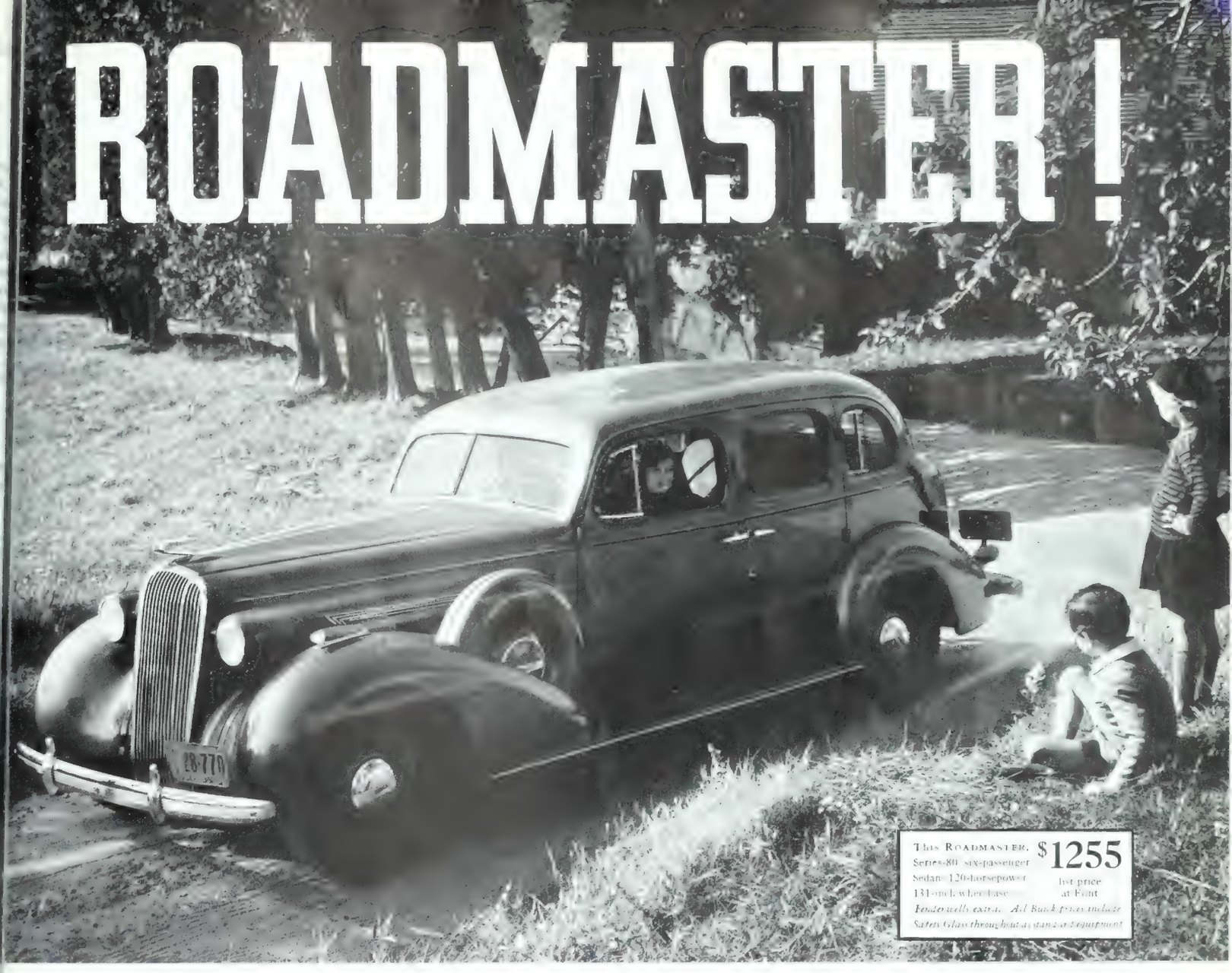
"SWEATING" WALLS

Q. *What procedure would one follow in building a concrete house which would not "sweat"? Is it possible to treat a solid concrete wall in any way to prevent its sweating?*

Would it be practical to build a

(Continued on page 87)

ROADMASTER!



This Roadmaster, Series-80 six-passenger Sedan—120-horsepower 131-inch wheelbase — $1255 list price at Flint

Fender wells extra. All Buick prices include Safety Glass throughout as standard equipment

STYLED FOR A PARTY, BUT POWERED FOR A THRILL!

THIS high-powered, well-mannered, dazzlingly smart series eighty Buick is Roadmaster by nature as by name.

On take-off it can sink you a full inch back into the cushions with its instant sweep. At speed on the open road it can swing that speedometer needle miles higher than any sensible man will normally want to travel.

Idling or full-out, its engine is hushed as a country snowfall.

There is literally nothing like its spectacular performance in all your past driving experience—and nothing approaching it today, except in the other members of that stellar quartet which has so dramatically set America talking Buick.

You'll hear this enthusiastic verdict repeated at the Automobile Shows:

"BUICK'S THE BUY!"

Every one of the new Buicks—the Special, Century, Roadmaster, or Limited—handles with the feather-balance of a fly-rod—in any one a 100-pound woman can drive all day long without strain.

Every one slows down to swift stoppage from speed under tiptoe-pressure on its big hydraulics, with the smoothness of stroking on velvet.

Every one has the same integrity of manufacture and materials—steadiness, stability, safety engineered to last through the years.

But even in such notable company, the Roadmaster eminently deserves its name.

Just slip behind the wheel—drive it a mile—and you'll know why.

YOU CAN AFFORD THE NEW BUICK

List prices range from $765 to $1945 at Flint, Mich., Subject to change without notice. Standard and special accessories groups on all models at extra cost

Convenient GMAC time payment plan

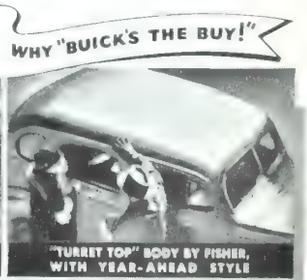
Buick 8

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"TURRET TOP" BODY BY FISHER, WITH YEAR-AHEAD STYLE



PERFECTED HYDRAULIC BRAKES, WITH TIPTOE-PRESSURE ACTION



KNEE-ACTION AND "TORQUE-TUBE" DRIVE, WITH TRUE FREE SPRINGING

STRAHAN WALLPAPERS



STRAHAN NO. 7250 . . . *An interesting design in the Victorian manner*

This stock pattern gives your walls

. . the beauty of hand-blocked paper

THIS NEW STRAHAN PAPER is a stock pattern, yet it is so exquisitely printed that it reproduces the rich colored elegance of hand-blocked paper. It gives your walls an expensive hand-tailored appearance at no greater expense than that of any fine machine-made wall paper. * The graceful design is in the classic English style. It is made in a range of pleasing colors. Be sure to ask your dealer or decorator to show you this and the other new Strahan papers.

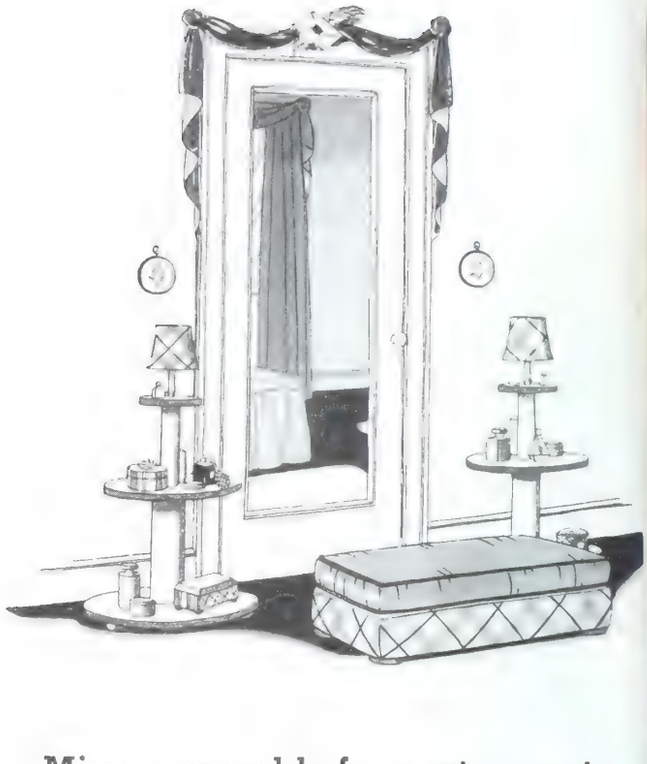
THOMAS STRAHAN

Company

Factory:

New York Showrooms
417 FIFTH AVENUE

Chicago Showrooms:
6 NORTH MICHIGAN AVE.



Mirror ensemble for party guests

HAVE you a door-length mirror on one of your bedroom closet doors? If so, you will be interested in knowing how to make a delightfully modern dressing "table" out of it. And if you haven't such a mirrored door, you can hang a slab of mirrored glass right on the wall in some desirable place and make use of the same idea.

This whole scheme grew out of the need of an extra dressing table somewhere in the house for party nights, though the result is a dressing table effect charming enough to use all the year around.

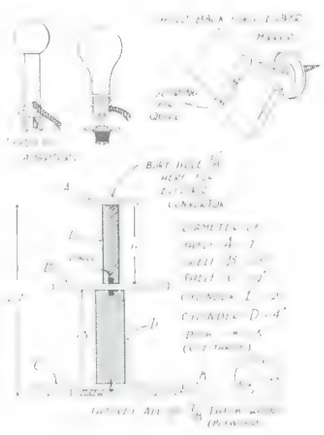
Given your mirror, the taller and wider the better, all that you need to do is to have a pair of little three-tiered stands made up (your local woodworking mill will make them for you at slight cost), paint them to suit the color scheme of your room and place on either side of the door, as shown in the sketch above. These together with a low bench (the one shown was made from a wooden box) with a cushion top complete the ensemble.

If your room has white woodwork these tables would be very pretty pa ed flat white, with plum colored e to the shelves. Then, over the d way use a swag of plum colored fa (one with a sheen if possible) l with white. This is shown in the d ing held up at the center by a h back which has as decoration a pen and envelope with a splashy in red sealing-wax. On the floor deep blue-green carpet, which trasts effectively with the plum white colors.

The sketches below give the mensions of the dressing-table, and construction of the hold-back. In top of each table you will place of the ordinary electric convert (used for candlesticks) and use eit a pleated or fabric lampshade.

To assemble the lamp-tables, shelf B to cylinder E. Nail shelf B cylinder D. Screw through center shelf C to center of cylinder D to h at center and then nail shelf C cylinder D. Nail shelf A to cylinder Add disks K as feet (3 of them equa spaced and attached with screws).

– HARRY C. RICHARDSON



THE component parts of the tables, and the hold-back used over the mirror, are shown here. Plywood 7/8" thick is used for the circular shelves; the bottom one carries three wooden disk feet

YOUR local woodworking mill can readily cut the parts of the two whitewood tables, ready for you to assemble and finish. When put together they are painted to suit the scheme of the room



Year-Round Comfort *is a welcome feature of this most refreshing room. For every step on the Armstrong Floor is cushioned, quieted. Linoleum itself is springy, and the most comfortable of floors when firmly cemented over felt . . . A good reason, too, why this floor will last for years of service. Note the unusual color scheme of chartreuse, lemon-yellow, and salmon, the silver ceiling and the rainbow rug. (Complete specifications of this room will be sent on request.)*



GAY AS A JUNE DAY

is *every* day in this roomful of summer sunshine. And gay indeed is the woman who has discovered how easy it is to capture such lasting good cheer for her home. You'll make that discovery the moment you visit your favorite merchant and see the lovely new fashions in Armstrong's Linoleum Floors. They'll let you be a bit daring with color. They'll help you plan rooms that are different, rooms that will turn out just as you hoped. The room above is but one example. Here's something quite new in linoleum—a plaid design in six-inch marble blocks, No. 640—that invites the generous sprinkling of color in walls, furniture, and drapes. The result is a refreshing harmony, a cheering, summery atmosphere. So cheering, too, when cleaning time comes! This floor is brushed clean in a jiffy. And it's kept new and bright with occasional applications of Armstrong's Linogloss Wax. Is it any wonder that so many, many women are modernizing their homes with Armstrong's Linoleum Floors?

"Floors That Keep Homes in Fashion" is a new 36-page book you should have before you spend a penny in fixing up your home. Natural color photographs of all types of interiors will help you see just how your own rooms will look. Write, enclosing 10¢, and we'll send you a copy (in Canada, 40¢). Address Armstrong Cork Products Company, Floor Division (Dept. H-11), Lancaster, Pa.

ARMSTRONG'S LINOLEUM FLOORS

for every room (A) in the house

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS *and* ARMSTRONG'S LINOWALL

Vanity... vanity...

all is vanity

[and that settles the gift problem]



THE gentleman can wait while she powders her nose, but gentlemen this season like their waiting done with great consideration. When the hour is set for nine o'clock, he may be more patient if he knows that she, too, knows when nine o'clock has come. So we suggest the Du Barry for her dressing table. A vanity clock that can do its reminding with the greatest diplomacy and tact. It is a worthy table-top companion for dainty perfumes and colorful powder boxes. The Du Barry is only one of the gay and decorative new Seth Thomas Clocks, of which there are many others, for many purposes, at all prices. Seth Thomas Clock Company, Thomaston, Connecticut.

The "Du Barry" *en façade* with [illegible] high-light accent and that luxurious dressing table [illegible] Ivorine, with the [illegible] metal touch, so [illegible] contrast. Pearl-set numerals, ivory. Hand-set [illegible] Width 4½ inches, Height 3½ inches, 8-day movement [illegible]







The "Lunar" is a gift that will make even the most set-in-their-ways male react with youthful excitement. With a simple twist, the spherical case parts and reveals hidden keys for winding or setting. It's "the most distinctive and novel time-piece of the decade." 8-day movement. Height [illegible] inches, width 3½ inches..... Price $12.50.

The "Phoenix" suggests good breeding. The 3½-inch dial is finished in gun metal finish. In contrast are the raised numerals, the novel hands and feet—all in brushed gold plate. Self-starting electric movement. Also key wound, called the BALTIC .... $12.50 for either model.

As Nautical [illegible] the [illegible]. Everlady's wheel circles and case are mahogany; the spokes, hinged feet and feet are brushed gold plate. Strike-stops bell, and has [illegible] master for those who can't remember what time is eight bells. 8-day movement, 13½ inches [illegible] Price $75.00



SETH THOMAS

Makers of fine clocks for more than a century

TO THE CLOCKWISE: [illegible]

Barn to three-story house



ON AN interesting piece of hillside property at Roxborough, Pa., purchased by Mr. John A. Silver, stood the old barn sketched at right. The photographs above shows what happened to the barn after it was recalled in Architect Robert H. McGoodwin









FIRST FLOOR PLAN

TO THE left is the barn's original floor plan, with dotted lines showing the additions. The plan of the entrance floor of the house is below. Maid's room and bath, laundry, etc., are under this

DORMERS have been broken through the eaves to give light and air to what is the second story at the front, the third story at the rear. Here are three bedrooms and two baths



HOME FINANCING

HOUSE & GARDEN invites you to make use of this service of its Home-Financing Department conducted by John R. Hoyt, M.A.I., real estate specialist. Please address Home Financing Counsel, House & Garden, 420 Lexington Avenue, New York, New York

ALL the inquiries that come to this office from home-owners or builders seeking help with their problems, the most honest one is "what will it cost?" And in the building business this is the most difficult to answer. We can give you the cost of materials—but the cost of labor varies so greatly in different sections of the country that it is practically impossible for a national magazine such as House & Garden to give a general answer that will fit more than a very limited number of cases.

However, we publish below a check list of the costs of making typical repairs, based on a 3-year remodeling loan at the interest prescribed by the National Housing Act: $5.00 per year for each $100 borrowed. These figures are relative. They were prepared by the local contractors in Port Chester, New York, for the First National Bank and Trust Co., and are based on the labor costs in that city.

	Cost per Month
EXTERIOR	
Waterproof cellar	$ 9.59
Concrete sidewalk and driveway	5.60
Two coats of paint, one coat of shingle stain	8.79
New copper gutters and leaders	3.20
Landscaping the grounds	4.80
Replace loose bricks in chimney	.48
One car frame garage	8.95
Deck porch with brick foundation	15.97
Enclose open porch	6.39
Build breakfast nook	6.39
New roof	7.67
INTERIOR	
Install laundry tubs in cellar	2.56
Built-in bookcases	2.40
Plaster ceiling, per room	1.12
New set of bathroom fixtures	5.12
Tile bathroom	7.19
Install built-in shower	4.80
Install new bathroom	11.19
Brass pipe throughout the house	7.67
Redecoration of interior, paper walls, paint woodwork and refinish floors	7.35
New hot-water heating system	15.18
Additional base plugs, each	.23
Refinish floors	3.20
Ceil room in attic	5.44
Oil burner with 275 gallon tank	11.19
Install downstairs lavatory	6.76
Combination laundry tray and kitchen sink	2.02
Forty-gallon hot-water boiler with coal heater	1.60
Double draining board sink	2.08
Forty-gallon copper boiler	1.92
New lighting fixtures throughout house	3.20
Additional radiators, each	1.28

The Modernization Loan Department of any lending institution which operates with the F.H.A. can give you the information about the relative rates in your own locality. Government-insured loans may run for as long as five years and, in the home field, may amount to $2,000. In the commercial field, for stores, apartment houses, factories, etc., the limit is $50,000. No Government money is loaned under the Modernization Credit Plan. The Government, through the Federal Housing Administration, insures modernization credit loans granted by all approved lending institutions. The borrower makes his own arrangements as to the amount of credit, the terms, and the interest rate, which, however, may not exceed the maximum established for his protection by the Federal Housing Administration.

Questions and answers

(CONTINUED FROM PAGE 82)

use entirely of concrete and steel—walls, floor and ceiling of concrete? I am desirous of finding a method of construction which will be absolutely vermin-proof. I will appreciate information on this subject very much.
M. M., Chicago, Ill.

A. SWEATING of walls is the accumulation of excess moisture on the cold surfaces of a wall. This condition can be minimized by proper ventilation or prevented by the introduction of insulation, either by an air space or by use of the right kind of insulating material. It is customary to prevent sweating of masonry walls by nailing 1" x 2" strips vertically, 12" apart, on the inside walls and then applying the lath and plaster over these. In this way, an air space is obtained which prevents sweating of the plaster walls.

It is perfectly practical to build a house entirely of concrete and steel, provided the structure is properly designed and is constructed carefully in accordance with that design. The Port-

(*Continued on page 92*)

A NEW SMALL PIANO OF UNUSUAL BEAUTY AND TONE

The MUSETTE



The MUSETTE is only 23" deep and 57" wide—yet it has a standard size keyboard. Colonial Console, in mahogany, shown above—$295. FOB New York.

AN amazing new development appears upon the musical horizon—"The MUSETTE"—a remarkably compact piano of novel and charming design, possessing the *tonal* beauty and power usually found in a quality Grand Piano of medium size. A new and improved method of sounding board construction and suspension (patents pending) has made possible this small-size piano which fits so delightfully in a spacious room or a small apartment. ☘ Welcomed by musicians for its fine tone and by leading decorators for its unusual beauty of line—The MUSETTE is an inspired adaptation of a new and modern design with authentic Period styling. ☘ Sheraton, Louis XV, Federal and Colonial models are available, and may be seen at leading Piano and Department stores everywhere.

This Seal identifies a genuine "Musette"

WINTER & CO., NEW YORK

MUSETTE • THE PIANO OF TOMORROW

THE MUSETTE is made and guaranteed by WINTER & COMPANY, New York, one of America's largest manufacturers of Grand and Studio Pianos.

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Send me descriptive literature concerning "The MUSETTE"

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Kensington

TO MAKE

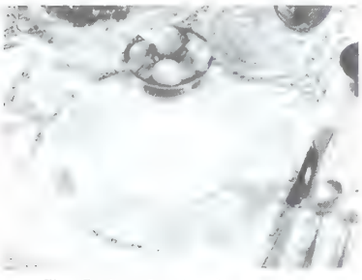
YOUR GIFT LIST FAMOUS



The Compote. Decorative pierce. Sandwich or cake plates. Diam. 16-in., $7.50.



The Clipper Ship Tray. Really spacious! 22⅞-in. long, $10.00; 18-in long, $5.00.



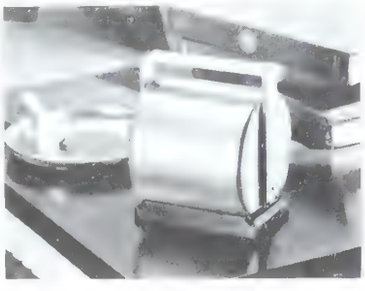
The Zodiac Service Plates: 11-in. with zodiac signs, $3.00; plain, [illegible] signs, $2.75; plain, $2.50.



The Waverly Desk Set. Seven pieces; complete, $24.75; also sold separately.



The Dorchester Divided Serving Dish. Use as illustrated or as two single servers. $8.50.



The Piccadilly Cigarette Server; holds two packs, $5.00.

● Give beauty that endures.

KENSINGTON is that kind of gift. Its authentic lines have heirloom significance. Its soft lustre never tarnishes, cannot stain. The resplendent glow, like old silver, is distinguished in any company, gracious on any table, cherished in every home.

Whatever your gift budget, Kensington will make your gift list famous. Now is the very best time to see the complete displays at leading department stores, jewelers, and specialty shops.

Kensington

INCORPORATED

OF NEW KENSINGTON

PENNSYLVANIA

Kitchens

(SEE PAGE 65 TO 76)

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SINKS Crane Co., 836 S. Michigan Ave., Chicago; General Porcelain Enameling and Mfg. Co., Chicago; Bossert Corp., Utica, N. Y.; International Nickel Co., 67 Wall St., New York; General Electric Co., Nela Park, Cleveland, O.; Kohler of Kohler, Kohler, Wis.; Standard Sanitary Mfg. Co., Pittsburgh, Pa.

RANGES Westinghouse Electric and Mfg. Co., Mansfield, O.; Standard Gas Equipment Corp., 18 E. 41 St., New York; Cribben and Sexton Co., Chicago, Ill.; A. G. A. Co., Elizabeth, N. J.; General Electric Co., Nela Park, Cleveland, O.; Detroit-Michigan Stove Co., Detroit; G. D. Roper Corp., Rockford, Ill.; Florence Stove Co., Gardner, Mass.; Roberts & Mander, Phila., Pa.

REFRIGERATORS Frigidaire Corp., Dayton, O.; General Electric Co., Nela Park, Cleveland, O.; Electrolux Refrigerator Sales, Inc., New York; Norge Division, Borg-Warner Co., Detroit; Kelvinator Corp., Detroit; Landers, Frary and Clark, New Britain, Conn.

CABINETS Coppes Bros. and Zook, Napanee, Ind.; Art Metal Construction Co., Jamestown, N. Y.; Janes and Kirtland, 101 Park Ave., New York; The Kitchen Maid Corp., Andrews, Ind.; Oxford Millwork Co., Oxford, Pa.; Elgin Stove and Oven Co., [illegible] Ill.; Excel Metal Cabinet Co., 101 [illegible] Ave., New York.

FLOORS Johns-Manville, Inc., 22 [illegible] 40, New York; Stedman Rubber [illegible] ing Co., So. Braintree, Mass.; [illegible] strong Cork Co., 295 Fifth Ave., [illegible] York; Congoleum-Nairn Inc., Ke[illegible] N. J.

CLOCKS Warren Telechron Co., [illegible] land, Mass.; Seth Thomas Clock [illegible] Thomaston, Conn.

MISCELLANEOUS Westinghouse [illegible] tric and Mfg. Co., Mansfield, O. [illegible] vice cart); Cabnetor Inc., 366 Ma[illegible] Ave., New York (revolving door [illegible] inet); Prometheus Electric Corp. [illegible] West 13 St., New York (plate w[illegible] er); Conover Co., Chicago (dish [illegible] ers); Pittsburgh Plate Glass Co. ([illegible] rara glass); Ilg Electric Ventil[illegible] Co., Chicago (fans); Hobart Mfg. [illegible] Troy, O. (dishwasher).

PAGE 67 *Ranges* Small: Standard [illegible] Medium: Westinghouse; Large: [illegible] ton

PAGE 68 *Sinks* Small: Kitchen M[illegible] Medium: Standard; Large: GE.

PAGE 69 *Refrigerators* Small: Wes[illegible] house; Medium: Frigidaire; La[illegible] Electrolux.

WHITE HOUSE KITCHEN: Cabinets, [illegible] and Counter-tops: Excel; Range, Refrigerator: Westinghouse; [illegible] washer: Hobart; Floor: Congole[illegible] Black Glass: Pittsburgh Plate G[illegible]

Modified Colonial in Georgia



"LOTALEXA", Valdosta, Georgia, the home of Mrs. A. B. Lipscomb, is an interesting example of modified Colonial design. The first story is white painted brick and the second is clapboarded. Above is the roadside front and below the rear, with a brick terrace porch gained by French doors. Lloyd Greer was architect



Parties

sion, your guests and your pocket-
ss warrant. The dinner of many
extended courses is as dead as a
do. Those Gargantuan meals of
'90's, with dizzy successions of
hes and bewildering arrays of wines
e pretty close to being an old-
ioned form of exhibitionism. On
other hand, if you have a good
k, it would be silly to let her waste
gastronomic sweetness on the desert
of a lean meal. However, the tenden-
is toward having fewer courses and
sing each one memorable. The same
rue of the apéritifs and the wine.
While a Dry Martini is as orthodox
the Apostles' Creed and conse-
ntly is acceptable to the majority of
sts, there are a whole world of
er apéritifs, and one should offer
sts a choice. The confirmed wine
ker and those who prefer to save
ir palates will choose chilled Sherry
Rhine wine or an apéritif with a
e base—Dubonnet or Byrrh or even
in Vermouth. Avoid fancy, fussy
ktails as you would the plague.
ewise fancy hors d'œuvres.

The first rule about hors d'œuvres is
t they should be eaten with the max-
um of ease and not spill bits around.
ey should be quick and to the point.
ey shouldn't spoil the appetite for
dinner that follows. A jar of pâté
foie gras with crackers and the
sts to help themselves is one of
simplest and most acceptable solu-
ns. Avoid hors d'œuvres that require
e-eating. Most men abominate jug-
ng little plates on their knees.

There may be a few barbarians left
o pour in three or four cocktails
ore dinner, but, fortunately, their
e is declining. That much stimulant
feats any meal and is apt to ruin
party.

A good dinner is built up gradually
a dramatic point. It starts with a
nple soup, passes on to an interesting
and reaches its peak with the
st. Salad, dessert and fruit should
a gradual descent from this peak
that the guest lands safely on earth
ain with the coffee.

Most men prefer thick soup and
st women thin. At a largish dinner
might be pleasant to revive the old
reen—place a tureen of thick soup
fore the host and the thin before
e hostess—and guests can have their
oice. Besides, so much of our serving
prepared in the kitchen nowadays
at it is interesting to return to at
st one old custom where the host—
w deprived of carving at table—can
ke some gastronomic gesture as the
ad of his house.

The same dramatic ascent should be
lculated in serving wine. There has
ver been evolved more satisfactory
mbinations of food and drink than
e orthodox combinations of the past.
ey are:

Oysters and Shellfish—a dry flinty
ne such as Chablis or Meursault.

Thick Soup—a Sherry, such as
loroso or Amontillado.

Thin Soup—a dry Madeira.

Fish—any of the Rhine wines or
oselles or dry Graves.

Light meats such as chicken—light
d Burgundy such as Beaujolais,
oulin-à-Vent, or Claret, or a white
rgundy.

Roasts—[illegible] Champagne, Bordeaux or Côte du Rhone.

Salad—[illegible]

Desserts—[illegible] Sauternes or a semi-dry Champagne or a full and sweet Port, Sherry or Madeira.

Coffee—Cognac or various Liqueurs.

Various changes can be rung on a dinner menu. If it starts with soup, the salad can be left off or no soup and a salad. We usually skip entrées today and pass directly from the first course to the roast.

But whether the dinner be long or short, it should be properly timed. Courses should not be rushed, and the hostess, with an eye on her guests' plates, should give everyone a chance. After all, conversation is one of the best aids to digestion. Let the English, if they will, gobble their food first and talk afterward, Americans need not follow their example.

There was once a famous American actress, now become the mistress of one of the greatest country houses in England, who always prepared her conversation with her guest of honor beforehand. If he was a doctor, she looked up something on medicine. If he had a hobby, she found it and started him talking on it. Most people, if they don't run on too much, can be interesting on their own hobbies. That is one way of complimenting a guest.

After the dinner is over and the men appear again, what next? The inveterate bridge players will squirm till their feet are under a card table. Conversation is not for them. They go at it grimly—and a table in a far corner or another room should be ready to receive their onslaught. The rest of the company who can talk will do so, and they'll enjoy the evening and really go home refreshed if they avoid the same old topics of business and scandal.

There are games, too, to play. All sorts of innocuous and exciting games. A whole page of them is found in this issue.

Midway in the evening water is brought or orange juice, and whisky and soda. Conversation begins to lag. The card players drift back to the group around the fire. Men glance surreptitiously at their watches. Tomorrow is another day.

And when they have gone, come the sweetest moments of all. The house grows still. You sit beside the dying embers and talk the party over. After all, the test of a party is that the hosts have enjoyed themselves too.

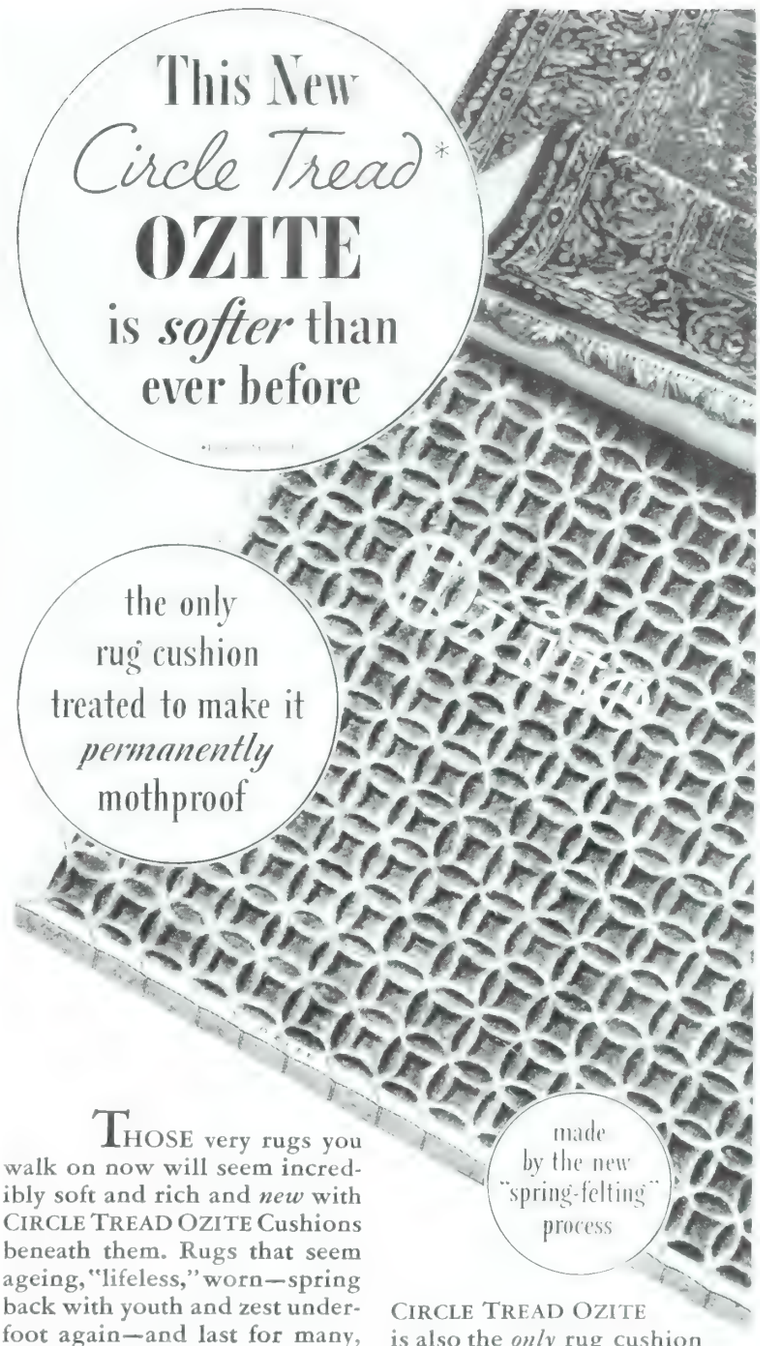
• • •

A perfect setting for a festive dinner party appears as the frontispiece of this issue. It is in the New York apartment of Mrs. Clarence J. Shearn and was designed by Eleanor Lemaire, interior architect. Walls are painted white over chartreuse; the floor is black rubber tile covered with an oval chartreuse rug bordered in white fur fringe. Curtains of chartreuse satin lined with white faille hang over gunmetal Venetian blinds. The dining table is ebony with glass legs, chairs ebony, upholstered in off-white leather. A black vitriolite console is supported by crystal brackets.

This New Circle Tread* OZITE is *softer* than ever before

the only rug cushion treated to make it *permanently* mothproof

made by the new "spring-felting" process



THOSE very rugs you walk on now will seem incredibly soft and rich and *new* with CIRCLE TREAD OZITE Cushions beneath them. Rugs that seem ageing, "lifeless," worn—spring back with youth and zest underfoot again—and last for many, many happy years.

So much *softer* than ever before—this new CIRCLE TREAD Design makes ordinary "waffle" type pads obsolete. "Spring-felting" does it, with a springiness you never dreamed your rugs could have.

And PERMANENT *Mothproofing*

Ozite is the *only* rug cushion treated with a solution *deadly* to moth larvae. Not just a moth chaser—but an agent that destroys moth worms—and lasts the life of the cushion (which is practically forever!).

CIRCLE TREAD OZITE is also the *only* rug cushion that is "ozonized"—electrically sterilized to eliminate the "stockyards odor" that makes cheap pads offensive.

CIRCLE TREAD OZITE RUG CUSHION is *Guaranteed As Advertised In* GOOD HOUSEKEEPING MAGAZINE.

Three weights of CIRCLE TREAD OZITE bring it within any budget. Be sure of getting *genuine* Ozite by insisting on the CIRCLE TREAD Design. Sold wherever rugs and carpets are sold. ABSOLUTELY GUARANTEED TO SATISFY.

new CIRCLE TREAD Ozite REG. U.S. PAT. OFF. RUG CUSHION

There is only one Ozite—Look for this trade-mark

CLINTON CARPET COMPANY
Merchandise Mart, Chicago, Ill.

Please send me a free sample of New Circle Tread Ozite Rug Cushion, and a copy of your new booklet "Useful Facts About the Care of Rugs and Carpets."

Name.....

Address.....

City.....State.....

Dream AND *wake up*



DEPUTY, $4.95 (ivory case, $5.50) • ALADDIN (luminous dial), $5.95 (ivory case, $6.50)

WITH THIS NEW *Telechron* ALARM

PRICED AT ONLY *$4.95*

How many nights have you lain awake and tossed to the tinny ticking of an old-fashioned alarm clock? Telechron offers a remedy for that.

Deputy, the new Telechron alarm, is a joy to behold and a boon to your slumber. (The self-starting motor is sealed in oil for silence.) Quiet as can be through the night, it rouses you gently in the morning with plenty of time for your eggs and coffee. And, like all Telechrons, Deputy is accurate. If 7:20 is your rising-time, this dependable alarm will remind you at 7:20.

This smart new electric alarm clock is grand for giving-away. To Uncle Oscar, for instance, who put the old alarm in the guest-room waste-basket so he could snore in peace. Deputy's attractive case will brighten any bedroom. And its low price will not burden your pocketbook.

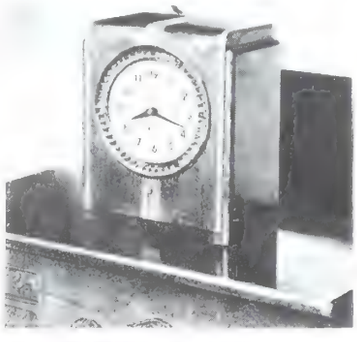
Telechrons are the largest-selling, most dependable electric clocks in the world. There are many models, designed for every room in your house. Good jewelry, electric, gift and department stores can show them to you — at reasonable prices ranging from $3.50.

WARREN TELECHRON COMPANY
ASHLAND • MASSACHUSETTS

• Schools, hotels, hospitals and office buildings are synchronizing their time with efficient Telechron commercial systems.



LUXOR, an exquisite boudoir model. The case is of blue glass, mirror finish, with a silver opalescent lacquered back. The face is buffed Nicral, and the Roman numerals are etched on a [illegible] ideal gift. Priced at $9.95



The CONTROLLA, a grand device. By pulling out the metal stops around the face, you can set this clock to turn your radio on and off any time you wish. Or the percolator . . . or the electric range. This efficient [illegible] $12.50

Telechron

Reg. U. S. Pat. Off., by Warren Telechron Co.

SELF-STARTING ELECTRIC CLOCKS

Problem parties

(CONTINUED FROM PAGE 89)

any good mealy potato will do. Peel and square them, then wash and cut in regular pieces, long and about one-third of an inch square. Soak a few minutes in icewater and then dry them well and quickly on a teacloth. Have 2 pans of fat on the fire. One should be moderately hot and the other smoking hot. Put some of the potatoes in the moderately hot fat and cook until they barely change in color, then fish them out and plunge them into the very hot fat until a golden brown. They should not take more than eight to ten minutes in all, to cook. Drain on paper, salt and serve at once.

CHOCOLATE ICE CREAM. Melt slowly in a double-boiler, ¼ pound of unsweetened chocolate. Scald in a double-boiler, 2½ cups of cream, a cup of milk with one cup of sugar and a vanilla bean cut in two, lengthwise. When scalded, add a little of it to the chocolate to make a smooth mixture, then add the chocolate gradually to the cream. Cool (not in the refrigerator) stirring from time to time. Freeze and pack in the usual way, removing, of course, the vanilla bean. Serve the following sauce with the ice cream.

COFFEE SAUCE. Make 1 cup of very strong black coffee, almost an essence. Cool. Beat the yolks of 2 eggs with a heaping tablespoon of granulated sugar until creamy and add the coffee. Cook in double-boiler until thick. Chill thoroughly, add a few drops of vanilla and fold in ¾—1 cup of cream whipped stiff. Serve in a silver bowl with a small ladle.

CANADIAN SOUP MAIGRE. Peel and cut into small squares 1 small summer squash. Shred Boston lettuce until you have 3 cups of it. Peel and cut in small pieces 2 tender small cucumbers from which you have removed the seeds. Peel and chop fine 3 small white onions. Shell enough peas to make 1½ cups of small tender peas and 2 cups of older peas, reserving them. Wash all these. Now put almost ¼ pound of butter in a large enamel pot and add the shredded lettuce, some salt, freshly ground black pepper and a dash of cayenne. Then add the cucumbers and squash, the onions, 2 leaves of fresh mint, a sprig of parsley and, last of all, the tender peas. Cover and simmer for one hour. In the meantime, heat 6 cups of water and, when boiling, add the old peas and a tiny pinch of soda. When half cooked, add a little salt. When tender, rub them through a fine sieve, saving carefully the water in which they cooked. Now add the pulp and water to the other vegetables and continue to simmer for another hour. When ready to serve, stir in a small lump of butter.

SCALLOPS ALMONDINE. Blanch, sliver and dry ¾ cup of shelled almonds. Brown lightly in butter but don't salt them. Wash 3 quarts of choice scallops and dry well on a tea-cloth. Cut several slices of lean bacon in tiny squares and brown in a little butter in a large frying pan. Salt and pepper the scallops and roll them lightly in flour. Add plenty of butter to the bacon in the frying pan and cook the scallops very quickly, turning them over and over until a light brown. Two or three minutes should be enough. Put them on a hot platter, bacon and all, and pour over them a little browned butter in which you have put a few drops of lemon juice and the almonds. Garnish with quartered lemons and crisp parsley.

PHEASANTS ROASTED AND BASTED WITH GIN AND JUNIPER BERRIES. For eight people you really should have 4 pheasants, but perhaps 2 plump ones could be made to do. To roast, they must be young and tender. I prefer them not too high. It seems that if they are young their feet are gray and their beaks are flexible, but the most infallible way of telling is by the last big feather in their wings. If it is pointed they are young; if it is rounded they are old. Anyway, ask the butcher to lard them carefully with a little fat salt pork and truss them nicely. Line the bottom of your roasting pan with a few strips of bacon, some fresh butter and salt and pepper. Wipe the birds inside and out with a damp cloth. Place 2 or 3 juniper berries inside each bird. Salt and pepper them lightly and rub them over with a little soft butter. Put the roasting pan in a hot oven (500°) for fifteen minutes, then pour over them a small wine glass of gin mixed with a little hot water. Baste frequently reducing the oven to 350°. Cook for another three quarters of an hour, or until nice and brown all over. Serve on hot platter, carve and pour the juice, which you have strained, over them. Serve the following sauce with them.

CURRANT SAUCE. Empty a small glass of red currant jelly into a bowl and break it up well with a silver fork. Add the grated rind of one orange, a pinch of salt and a dash of cayenne. Then add the juice of 2 oranges in which you have dissolved a tablespoon of good prepared mustard.

ROMAINE AND ORANGE SALAD. Take the hearts of 3 or 4 romaines. Wash and soak in icewater until crisp, then dry, carefully, leaf by leaf. Make a good French dressing (no garlic). Peel 4 small naval oranges, cutting off all the white skin with a sharp knife. Cut between each section so as to remove the pulp in perfect whole pieces. Pour a little dressing over the oranges. Take the Romaine leaf by leaf and dip in the rest of dressing, arranging the leaves around the inside of your salad bowl. Pile the oranges in the center and serve.

CRÊPE SOUFFLÉ. To make 24 crêpes of six inches in diameter, make a batter with 2 very fresh eggs, 1 cup of flour, 1¼ cups of milk, a pinch of salt, 1 tablespoon of sugar, 1 teaspoon of cognac and 1 tablespoon of thick cream. Heat a six-inch frying pan, sprinkle with salt, scour it with a piece of tissue paper. This prevents the crêpes from sticking. Put a small lump of butter in the pan and tilt it so that the whole surface is well buttered, then pour in very little of the batter and tilt the pan so that the whole bottom is covered with a thin coating. Cook

(Continued on page 92)

With knife and fork down the coast

(CONTINUED FROM PAGE 90)

use it keeps so much better it is
nply horrible.

MAY 13TH. BALTIMORE.

Grape-fruit juice—Sea trout Mornii
—Carried Beef Creole—Poke Weed
lad—Strawberries.

The most notable item was certainly
Poke Weed, something quite new
me as a vegetable. They say that it
a Virginia and South Carolina plant,
ich is not grown to any commercial
tent nor sent to New York because
has but a very short season; it must
eaten when quite young, and it very
on grows to be woody and rank.
oung, as we had it, it is very good
leed, with a distinct flavour of
paragus, but with something like a
rrel finish. They also tell me that it
ntains a very strong acid of its own
d that unless it is parboiled, as we
d it, it is liable to cause irritation of
e bowels.

MAY 14TH. WASHINGTON.

Cherrystone Clams—Moo Goo Guy
an—Rose Marie Salad—Maple Wal-
ut.

That was my own edition of some
ing in keeping with the New Deal.
he Moo Goo, for short, is the mas-
rpiece of the Chinese Chef at the
Mayflower Hotel. It is made up of
hinese cabbage, Mushrooms, Pimen-
es, Water Chestnuts, White meat of
icken and white sauce.

At any rate such was the polite ex-
lanation of how the Guy Pan is made,
ut I suspect that there are all sorts
f other ingredients in it which are
ist as well left unspecified. The Rose
Marie Salad is quite an American
lassic, so I am given to understand.
t is a blend of lettuce, Alligator Pear
nd Grape-fruit; quite refreshing with
little vinegar but abominable with the
nseed oil Mayonnaise.

MAY 15TH. WILMINGTON.

Little Necks—Shrimps Creole—Vir-
inia Ham Steak—Lettuce—Cheese.

The Little Necks good but the
hrimps, with perfectly cooked rice,
ven better. I do not remember ever
asting better shrimps anywhere. But
have had better ham.

MAY 16TH. NEW YORK.

Swedish Hors d'Œuvre—Ox Hjarpe
—Fresh Asparagus—Swedish Pancakes
with Lingen.

The Hors d'Œuvre excellent but
such a variety of them that they are
meal—or a meal and a half—in them-
selves. The Hjarpe—pronounced ragout
—was a sort of very mild and very
tender kind of beef curry and the pan-
cakes had to be very flimsy indeed to
find admittance.

MAY 17TH. NEW YORK.

Soupe au Cresson—Œufs mollets aux
Epinards—Porgee aux Champignons
—Fromage—Fraises.

The soup was refreshing and the
poached eggs unresisting, but the most
interesting dish to me was the Porgee,
a fish I had never yet met, something
like the John Dory in shape but of
grosser grain and with finer bones.

MAY 18TH. NEW YORK.

Caviar de Beluga—Frogs' Legs
sautees Meuniere—Fonds d'Artichaut
Barigoule—Glace pralinee.

A light, dainty, tasty dinner after a
tiring day. The frogs' legs very good
but distinctly larger than any that I
have ever had in France or in England.

MAY [illegible]

[illegible]
Cheese.

A most refreshing experience. An
American Edition of the Pot au Feu,
but with salt beef in place of the
stringy over-boiled fresh beef. A very
welcome change indeed. The Coon
Cheese was certainly the best Ameri-
can Cheese that I have ever tasted; it
does not sing; it is made, I believe,
by a Mr. Coon, but it is ever so much
better than all the Canadian Cheddar
I know.

MAY 20TH. NEW YORK.

Pea Soup—Boiled Halibut—Roast
Beef [illegible]

Quite a plain and a most enjoyable
"English" family dinner, full of good-
ness and repose.

MAY 21ST., NEW YORK.

Consomme—Filets de Bass au vin
blanc—Filet de Bœuf rôti—Salade—
Port du Salut—Fruits.

A more ambitious edition, and a very
good one, of a sound, substantial meal,
the materials of choice quality and the
cooking undistinguished but quite
honorable.

MAY 22ND, NEW YORK.

Soft Clams Mimosa—Soft Shell
Crab Meuniere—Pigeons Souvaroff—
Haricots Verts—Dessert.

The soft clams very soft and very
hot, with a very small piece of bacon,
were the best that I have ever tasted;
truly excellent. And so were the Soft
Shell Crabs; they were not nearly so
sodden in butter as I have had them
before, and they were all the better for
it. The pigeon was a little too rich for
poor me, bursting with foie gras and
truffles—that is the pigeon, not me.

MAY 23RD NEW YORK

Honey Dew Melon—Vol-au-Vent de
Champignons—Supreme [illegible]
Salade de Romaine—Glace Moka.

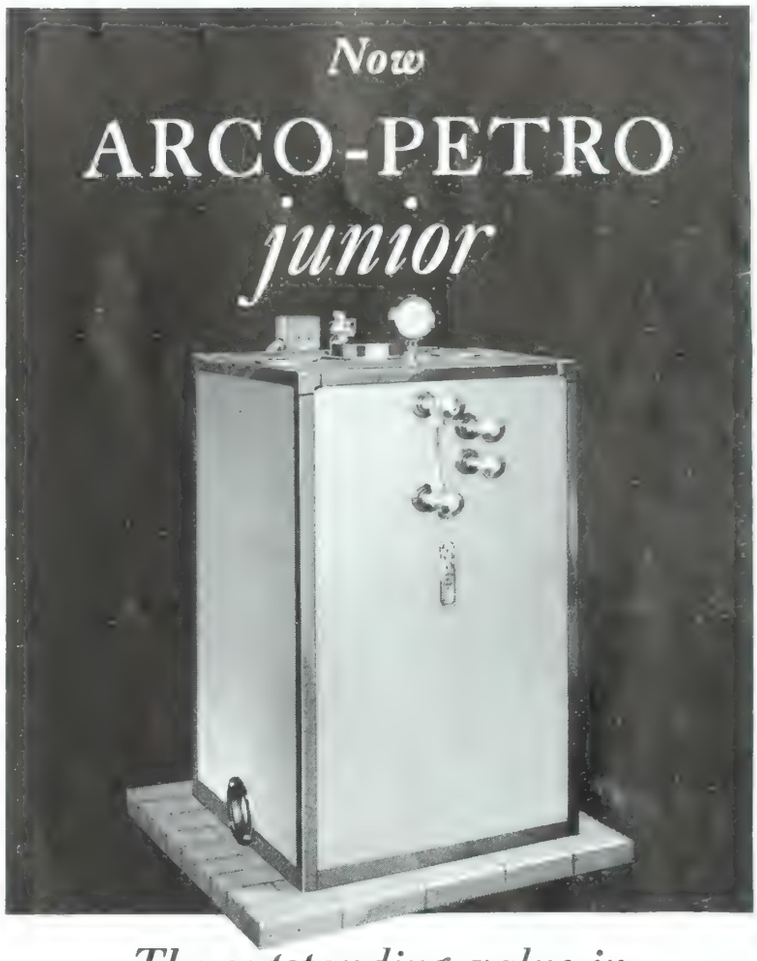
A most enjoyable luncheon, the
Melon actually as sweet as honey, the
Vol-au-Vent paste real gossamer and
the wing of chicken in Gelee very
tender and tasty.

MAY 24TH. NEW YORK

Creme Forestiere—Turban de Shad
Burbank—Pigeonneaux Watch Hill
Farm—Petits Pois a la Francaise—
Pommes Noisette—L'Ananas Surprise.

This was my last dinner in New
York before sailing for home that same
night, and the last shad roe I shall
taste for a year. We had it tonight
with a sauce Nantua and lobster claws;
it was very good but I think that the
best shad roe that I ever had was
"nappe" with a mushroom emince; a
cream sauce with a little Madeira is
also very good, although I am quite
ready to believe that to the true ama-
teur of Shad roe, the best way is with-
out any sauce; just a little melted but-
ter.

Editor's Note: Readers interested in
procuring recipes of these dishes Mr.
Simon enjoyed can write to Readers'
Service, House & Garden, Graybar
Building, New York.



The outstanding value in low cost automatic heat and hot water

FOR THE SMALL HOME

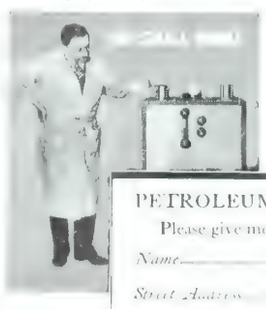
HERE IS an automatic oil furnace that is revolutionizing home heating. It is remarkably low in first cost—less than what you formerly would have paid for just a boiler or burner alone. Surprisingly low, too, in operating cost. In fact, an Arco-Petro Junior is junior in everything except quality. And that is the finest which two leading manufacturers with a combined experience of over 70 years have been able to build into this modern efficient self-contained boiler-burner unit.

Completely Automatic—Summer and Winter

Operation is astonishingly simple. For plenty of heat in winter, and all the hot water for laundry, bath and kitchen you may want in summer, merely set the thermostat. That is all—except to forget it.

You Can't Afford to Repair Your Old Boiler

Boiler repairs are costly. So much so that if you own a small home and are thinking of fixing up an old boiler and then putting in an oil burner, *you just can't afford to do it.* An Arco-Petro Junior will not only *cost less*, but it will save you plenty on fuel every year you run it.



No Down Payment—Pays for Itself

With a government F.H.A. loan, any responsible home owner can now enjoy an Arco-Petro Junior. No down payment. Three years to pay. Bought in this way, an Arco-Petro Junior will often pay for itself out of savings.

HG 11-35.

PETROLEUM HEAT & POWER COMPANY, Stamford, Conn.

Please give me complete information regarding the new Arco-Petro Junior.

Name_____

Street Address_____

City_____ State_____

GUIDE
to Smart Silver Shopping



15
LEADING
Sterling Patterns

Each Wallace Sterling Silver design denotes an individual triumph, a distinctive achievement based on true standards of beauty and artistic value. . . . designs which embody the enduring qualities of intrinsic worth and grace of line.

Portrayed here are fifteen flatware designs by the Wallace Silversmiths . . . heavy Sterling Silver . . . designs pure and classical of form, one of which is certain to "set" in perfect harmony with the decorations of your dining room.

Now is the time to choose the Sterling Silver you have been promising yourself so long! For the variety of Wallace Sterling designs is greater than ever before. The patterns illustrated reflect just the right note of contemporary art in their dignified simplicity, or bring a subtle reminder of classic beauty in their decorative motifs.

Send for a price list
"The Sterling 15"

WALLACE. Silversmiths
[illegible] YEARS
WALLINGFORD, CONNECTICUT

Problem parties

CONTINUED FROM PAGE 90

until brown on one side, then flip it over with a palette knife and cook the other side. The crepes should be very thin. Keep on making them, piling one on top of the other until you have used all the batter. When they are all cooked, lift one crepe and put them, a dozen at a time, on hot plate, so that they won't stick together and will be easier to handle for the next process.

Now make the following mixture: Melt 1 tablespoon of butter and add to it 3 teaspoons of cornstarch, 3 teaspoons of rice flour and 3 teaspoons of white flour. Add to this 1 cup of hot milk, 3 tablespoons of granulated sugar, 1 tablespoon of thick cream and half a vanilla bean split in two. Cook in double boiler slowly for fifteen minutes, stirring with great care so that it will be very smooth. Remove from fire and add the well-beaten yolks of 3 eggs and 2 tablespoons of sweet butter. Let all fold in the well-beaten whites of 3 eggs.

Now lay all the crepes out on a board and put a tablespoon of the cream in the center of each crepe. Then fold the crepes over sides, top and bottom so as to make little cushions of the custard covering the cream. Place the crepes side by side, folded side under, in buttered glass cooking dishes and place in a moderate oven for ten minutes. Just before serving, cover with a little sauce made by heating 6 large tablespoons of Kirsch with 5 tablespoons of powdered sugar. Light it and when the sugar starts to turn yellow, blow it out by putting a cover over it, then a little by little 6 tablespoons of butter. Serve at once on hot plates.

Sites and neighborhoods

CONTINUED FROM PAGE 86

houses a credit? Would you mind their voices? Cooking odors? Does the [illegible] exercise? Is the custom of the site such that you will be obliged to build near the street front and get the noise and dust from the street? Will you be able to plant out objectionable views with trees and shrubs?

(D) TRANSPORTATION.

Ask the same questions as under their heading in your Neighborhood query, then add: Is the property so [illegible] that excursions will not be too long? Can you and they easily reach [illegible] and a movie?

(E) SHOPPING.

How far away are the stores, and what types are they? Is there a drug store handy? A doctor? A garage? Is there a nearby tea room which could be of service on occasions?

(F) NEIGHBORS.

Are there poor districts near by that may eventually spread? What prevailing types of people live in the immediate vicinity? Are there children to play with? Has the neighborhood the reputation, for social prestige, you will you have to keep up with the Joneses?

In answering these various questions you will find that some things other people consider as necessities will not be so pressing to you and your type of family. The raucous voice of a neighbor may be more annoying to your husband than the fact that he has to drive a mile to the railway station. Or your hobby may be gardening and the kinds of soil and natural features on a site may be more important than the proximity of a country club.

Nor can you expect to find all the features you hope for. If you are successful in 75% of them, you may count yourself fortunate indeed. Also remember that what seem absolutely necessary requirements today may, in a few years, not seem so important. You will acquire neighborhood habits. You'll settle down into your neighborhood, become a part of it, work both for preservation of its advantages and for abolition of its disadvantages.

So much for sites and neighborhoods. The next time we will talk about architectural styles and how to get along with your architect.

Questions and answers

CONTINUED FROM PAGE 87

land Cement Association, 33 West Grand Avenue, Chicago, has issued a number of booklets on this type of building and we are asking them to communicate with you.

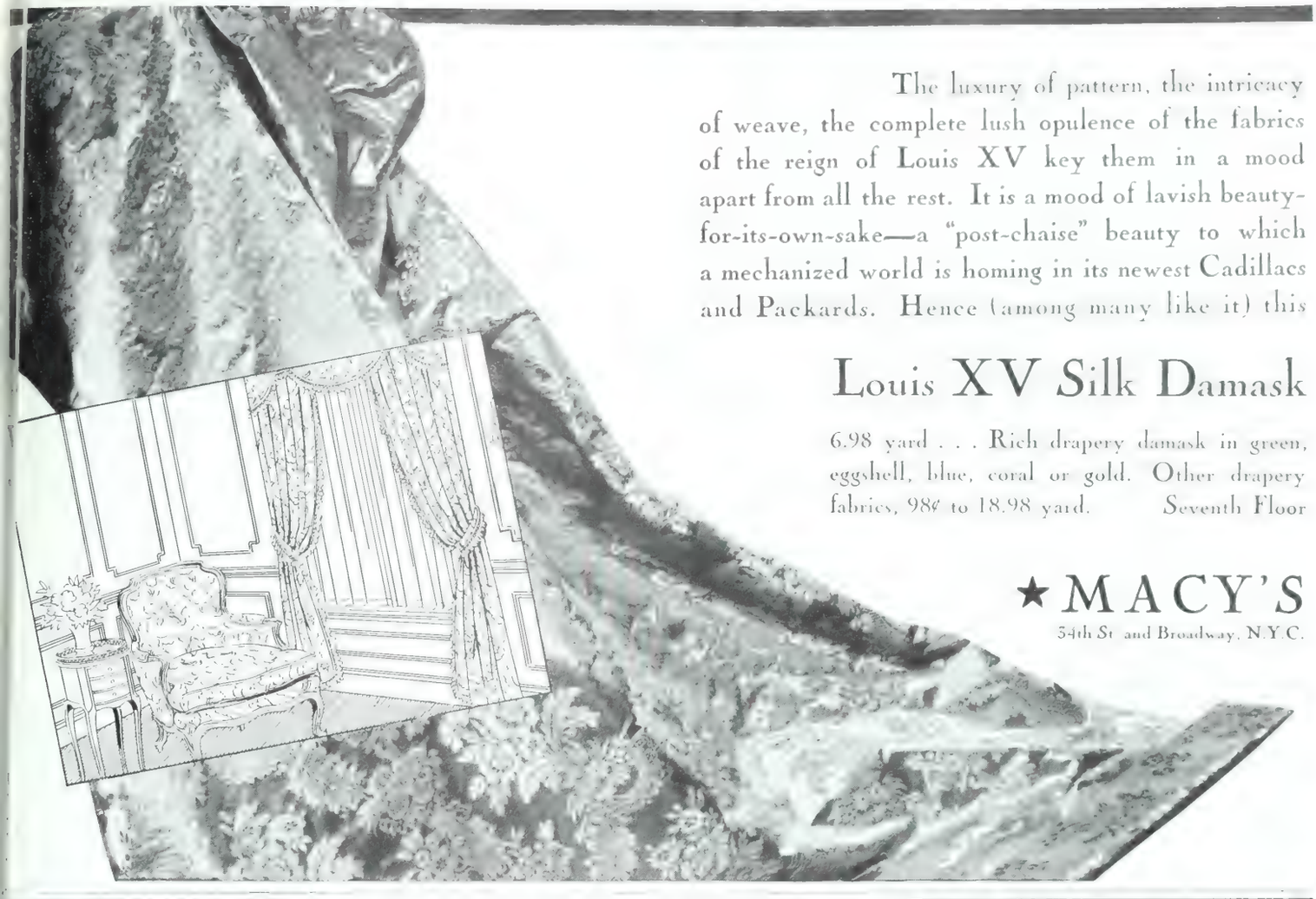
PRUNING GRAPEVINES

Q. *Can you tell me the general principles of pruning Concord grapes? Some people tell me I'll get little fruit unless I cut the canes back severely, but others don't. I have a vine I planted two months ago and it is growing fast. If it grows as much next year it should cover the whole side of the house.*

M. M. M., Canton, Ohio.

A. GRAPES fruit only on new wood which has grown from wood produced the previous season. In other words, the buds (at the joints) now showing on the parts of your vine which developed during the past spring and summer will provide the new shoots next year on which the 1936 crop will be borne.

With this fact clearly understood, pruning is governed by the method of training you are following and the number of bearing canes which the vine is capable of supporting properly. In general, cut back and discard almost all of this year's growth, leaving only stubs with enough buds or joints on them to provide the desired number of canes for next year's crop—six, eight, ten or more, depending on the age and strength of the vine. Obviously, unless you cut back severely every year the vine will soon grow out of bounds and, expending its strength on the upkeep of so much unproductive wood, will not bear well.



The luxury of pattern, the intricacy of weave, the complete lush opulence of the fabrics of the reign of Louis XV key them in a mood apart from all the rest. It is a mood of lavish beauty-for-its-own-sake—a "post-chaise" beauty to which a mechanized world is homing in its newest Cadillacs and Packards. Hence (among many like it) this

Louis XV Silk Damask

6.98 yard . . . Rich drapery damask in green, eggshell, blue, coral or gold. Other drapery fabrics, 98¢ to 18.98 yard. *Seventh Floor*

★MACY'S

34th St. and Broadway, N.Y.C.



Be sure to notice these charming curtains of chemically-treated, water-repellent Celanese taffeta, recently *made to order* by Kleinert's for W. & J. Sloane's new "House of Years".

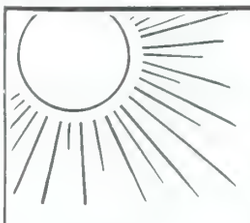
"Illusion"

• Decorators turn to Kleinert's Shower Curtains for the distinction of their textures, their modern patterns, and their high quality which can be recommended with confidence. Especially distinguished are those of Kleinert's "Illusion"—fine transparent silk waterproofed without any rubber so that it neither *splits, cracks,* nor *peels!* In clear colors, gay printed patterns, or effectively bordered in black.

Kleinert's

T. M. REG. U. S. PAT. OFF.

I. B. KLEINERT RUBBER CO.
485 FIFTH AVE., N. Y.
Style Headquarters: 30, Rue Joubert, Paris



There's Always Sunshine



in "CALART" Homes!

No matter what the weather or the season, "CALART" Handmade Flowers bring gay cheer. Their fresh beauty, radiant color and fidelity to Nature are a lasting joy. Pompon Mums make a charming group for the living room table or hall console.

Every genuine "CALART" Flower is identified by its tiny blue-and-silver seal. Look for it when you buy at your favorite department store or gift shop. Illustrated booklet, "How to Arrange Flowers," free on request.

California Artificial Flower Company

22 Blount Street, Providence, R. I.

"THE CHRISTMAS TRAIL"



A gift-shop in a book

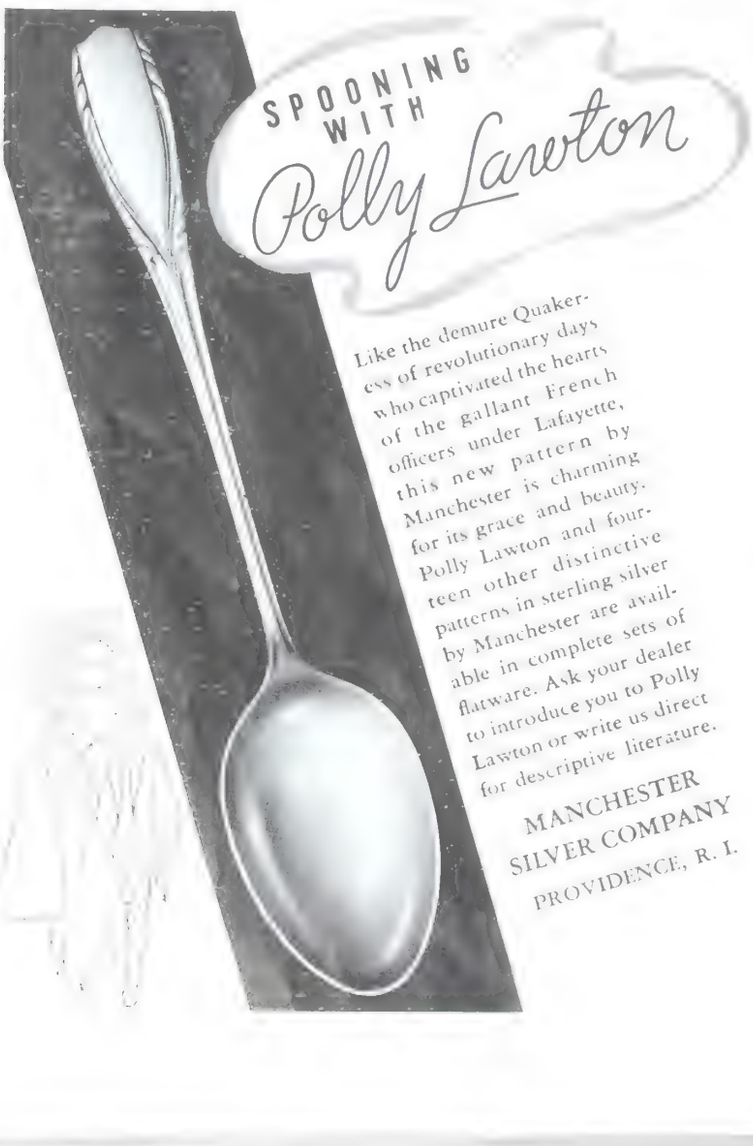
In this book are pictures and descriptions of Christmas gifts (with a wide range of prices) for men, women and children—and especially those who love outdoor life and sport.

You may order from this book for delivery on any date you specify with our assurance of careful, courteous service. Write for a free copy.

Send for the gift book, "The Christmas Trail"
It will be mailed before November 30

ABERCROMBIE & FITCH CO.
The Greatest Sporting Goods Store in the World
MADISON AVENUE AT 45th STREET, NEW YORK
CHICAGO STORE: Von Lengerke & Antoine, 33 So. Wabash Avenue

A&F Co.



What rating would your house get?

(Continued from page 77)

effects of [illegible] [illegible] [illegible]

What rating would your house get?

(CONTINUED FROM PAGE 4)

FEATURE	Reject	1	2	3	4	5	Rating
STABILITY OF THE NEIGHBORHOOD							
PROTECTION FROM ADVERSE INFLUENCES							
ADEQUACY OF TRANSPORTATION							
APPEAL OF THE NEIGHBORHOOD							
EFFICIENCY OF UTILITIES AND CONVENIENCES							
LEVEL OF TAXES AND SPECIAL ASSESSMENTS							
PRESENCE OF CIVIC, SOCIAL, AND COMMERCIAL CENTERS							
TOPOGRAPHY AND SPECIAL HAZARDS OF NEIGHBORHOOD							
					TOTAL RATING		%

Grid No. 2—Rating of Neighborhood

FEATURE	Reject	1	2	3	4	5	Rating
CONFORMITY AS TO TYPE							
CONFORMITY AS TO USEFULNESS AND FUNCTION							
CONFORMITY AS TO PHYSICAL CONDITION							
CONFORMITY AS TO ARCHITECTURE							
RELATIVE ADEQUACY OF UTILITIES AND MUNICIPAL IMPROVEMENTS							
RELATIVE ACCESSIBILITY TO NEIGHBORHOOD CONVENIENCES							
RELATIVE FREEDOM FROM NUISANCES							
CONFORMITY AS TO LOT CHARACTERISTICS							
CONFORMITY AS TO PROBABLE REMAINING USEFUL LIFE							
CONFORMITY AS TO PLACING OF BUILDINGS ON LOT							
					TOTAL RATING		%

Grid No. 3—Rating of Relation of Property to Neighborhood

FEATURE	Reject	1	2	3	4	5	Rating
CHARACTER							
ATTITUDE TOWARD OBLIGATIONS							
ABILITY TO PAY							
PROSPECTS FOR FUTURE							
BUSINESS HISTORY							
RATIO VALUE OF PROPERTY TO ANNUAL INCOME							
RATIO MONTHLY MTGE. OBLIGATION TO INCOME							
ASSOCIATES							
					TOTAL RATING		%

Grid No. 4—Rating of Borrower

FEATURE	Reject	1	2	3	4	5	Rating
RATIO OF LOAN TO VALUE							
RATIO OF USEFUL BUILDING LIFE TO LIFE OF MORTGAGE							
INTEREST RATE							
AMORTIZATION PROVISIONS							
SERVICE CHARGES BY MORTGAGEE							
					TOTAL RATING		%

Grid No. 5—Rating of Mortgage Pattern



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An arch of Crêpe Myrtle in the Governor's Palace gardens

Williamsburg restored

By Sylvia Starr Wertz

Scratch every garden, strip the shrubbery borders
And strew *her* pits with sweet unwanted flowers.
Ye *organs* hast prepare the fragrant dose,
And with triumphal hands crown Her brows.

—from a recitative in the Virginia Gazette published at the arrival in the Right Honorable Norborne Berkeley, Esq., Botetourt, Royal Governor of Virginia in 1768

MID-18TH CENTURY in Virginia was a flowering period in which gracious and elegant living in fragrant reality. When Lt. Governor Botetourt came to the capital which was then Williamsburg, he found "[illegible] with a Governor's Palace and gardens upon which the princesses had [illegible] and that the courtiers had been sent to the King in England about the [illegible] of the country's available funds.

Houses and gardens and customs were patterned accordingly as could be contrived from the memories of Court London and the famous yearly "Birth-Night celebrations" at the Governor's Palace, together with the balls and "Illuminations" given with them, were said to be equaled and surpassed only by the Court of England. There are accounts, too, of Governor Botetourt entertaining fifty-two at dinner, and of an official occasion when Governor Spotswood dined and wined four hundred guests.

The grandeur of the palace and its gardens served as a criterion for the great Virginia houses and gardens of the early 18th Century and, of course, all the more substantial citizens of Williamsburg (and many there were who had grown quite wealthy from tobacco revenues) did their best to plan homes and gardens in accord. They sent to England for books on landscaping and some even imported English gardeners.

With the removal of the capital to Richmond and the passing of the years the glory of Royalist Williamsburg declined. The main building of the palace burned while our future first president [illegible] and [illegible] old houses were "modernized" beyond recognition, and most of the gardens [illegible]

But just recently there has been a transformation. The Duke of Gloucester Street, leading from the College of William and Mary past the Governor's Palace to the Capitol buildings, has been made to look again almost exactly as it must have appeared during its heyday. The charming white "Tidewater Colonial" houses, and dozens of their accompanying gardens, have been restored to all their 18th Century elegance, thanks to the vision of Dr. Goodwin of Bruton Parish Church, the interest of Mr. Rockefeller, the research of a staff of experts and the cooperation of the Architects, Perry, Shaw and Hepburn, all of whom helped bring a dream into reality.

Garden enthusiasts will be particularly grateful for the efforts of Mr. Arthur A. Shurcliffe, head of the department of Landscape Architecture, who is responsible for the many restored gardens, without which the restored buildings would lack much of the fragrant glowing life they seem to have recaptured.

Letters, papers and a copper-plate engraving were discovered at the Bodleian Library in Oxford, England, which showed the planting of the palace gardens, and already restored are "The Green Garden", "The Box Garden", "The Falling Gardens", "The Ballroom Garden", "The North Garden", "The East or Tree Box Garden", "The Holly Garden", "The Canal", "The Fish Pond" and "The Fruit and Vine Garden" (these on the grounds of the Governor's Palace alone).

The growing season at Williamsburg is nine months long, and the climate "wonderfully propitious" for shrubs and flowering things. Crêpe Myrtle, Mimosa, Gardenia and the picturesque Paper Mulberry (which early Colonists [illegible] over at [illegible] making their fortunes on silk-worm culture) all help to lend an air of exotician most delightful to Northern gardeners. But the distinguished feature is the luxuriant Box which gives so much architectural character and



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Williamsburg restored

...ps the garden plan alive all year. ...f Box is used to edge the formal ...ber beds, while Tree Box, usually ...ped, makes fine allées and mazes. ...me are wholly green gardens: the ...w green of open lawn, the blackish ...n of shadowed Box, the blue green ...clipped Cedar, the rust and olive of ...nolia and the silver green of Day ... leaves. To many, theirs is a charm ...e satisfying than the colors of all ...flowers.

...ll the gardens, even to the smallest, ...e more or less formal in pattern. ...y belong to two general types: the ...ientic Colonial garden and the ...ly American garden.

...he more pretentious are laid out in ...orate geometric designs, but all, ...n the tiniest cottage garden to the ...nal grounds of the Governor's Pal... are livable, intimate and friendly. ...he smaller gardens are surrounded ... low hedges of Holly or delicate, ...tewashed picket fences. The invit... little gates are chained to their ...ite posts and weighed down by an ...n ball so that as you enter, the gate ...ngs gently to behind you and you ...l yourself literally tip-toeing down ... shadowed "herringbone" brick ...ths, holding your breath lest you ...ak the spell of the 18th Century, ...ich seems to hover in tangible scent ...t color above the pungent, glowing ...ds of old-fashioned flowers.

Only the kind of flowers that bloom... in these gardens two centuries ago ... found here to-day. Garden Week ...in April, but in May the flower beds ... ablaze with Oriental Poppies, Iris, ...y Sweet William, Hundred Leaf ...ses and Pansies, solid carpets of ...nsies—"for thoughts".

Besides the Palace gardens, which ... an education in horticulture of ...emselves, with their splendid topiary ...rk and their long sun-splashed ar...rs of pleached Beech trees, there are ... at certain hours of the day.

The gardens of the Coke-Garrett house were among the first to be restored and are particularly rewarding. Long allées of Box lead past a Rose garden and Iris beds to a small but quite elaborately planned sunken garden shaded by many Crêpe Myrtles.

There is the smaller, enchantingly secluded, formal garden behind the Carter Saunders house next to the Governor's Palace which must be an inspiration to all who chance upon it. It is not easily glimpsed from the street as are so many of the smaller gardens, but lies tucked away behind and below the little office building adjacent to the Carter Saunders house.

Another garden which takes a little exploration to discover is the large informal one beside Bassett Hall. It boasts a long and lovely vista almost like some of those leading from the garden of Fontainebleau into the forest, and an especially beautiful Paper Mulberry.

Then there are the Box gardens of the St. George Tucker house and the Archibald Blair house and the delightful little square garden of the Maupin-Dixon house, this latter directly across the street from the lovely old Bruton Parish churchyard. It would probably be the garden first seen by the casual stroller who passes down the Duke of Gloucester Street.

You will want to linger beside picket fences and lean on little white gates in Williamsburg, and if you haven't a garden of your own, you will determine to make one.



RIGHT: Clipped Boxwood outlines and accents the diamond-shaped Rose beds in the Ballroom Gardens of the Governor's Palace. Below: The mellow brick walks of the tiny Maupin-Dixon garden are laid in a design which suggests the superimposed crosses of the Union Jack



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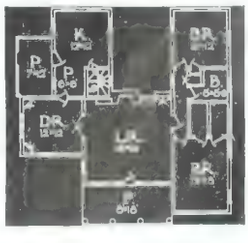
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[illegible] with characteristic [illegible] in specific [illegible] such as [illegible] and [illegible] and [illegible] attractive [illegible] as 50 per cent of the points in judging it are devoted to the shape and location of the spots this rabbit is a fascinating problem. Eight pounds.

HIMALAYAN: white, with black ears, nose, tail and feet—short, fine, loose fur; pink eyes; many connoisseurs and at least one novice consider them the most striking in appearance of all rabbits. Extremely marked to console [illegible] the nose, feet and body from [illegible] and all four feet are pure white, the cheeks, ears, hind-body and upper back legs are either solid black, blue or tortoise-shell; cuter, perhaps, but not as amusing as the Himalayan [illegible] Eight pounds.

BLACK-AND-TAN: black, with tan [illegible] eight pounds.

[illegible] distinguishing characteristic is an absence of guard hairs (the [illegible] which gives it a better like texture and appearance to the fur; has been bred with some of the breeds mentioned previously, including the New Zealand, Chinchilla and Havana, and the resulting varieties are called New Zealandrex, Chinchillarex, Havanarex, and so on; they combine the Rex fur texture with the color and other characteristics of their own particular breed.

LOP: a freak breed, with gigantic ears; for registration any rabbit of this breed with ears less than 16 inches long and 4 inches wide would be disqualified, while there have been some fellows whose ears [illegible] 7 inches. [illegible] many self- and broken-color varieties, but the carriage, as they say in the fancy, is the thing.

[illegible]

There are others: plain, figured, and absurd, but I have mentioned most of the principal breeds and varieties; [illegible] to give a [illegible] of the selection. Before buying, I would suggest inquiring into the habits, hardiness and idiosyncrasies of the special types towards which you are drawn, if merely to learn in advance of purchase such perhaps immaterial facts as that the Angora, for example, requires considerable care on account of its long silky fleece; that the black markings on the Himalayan are apt to fade in the sunlight, and that the Flemish Giant, when bred for size, can become rather cumbersome. And go by all means to a reliable dealer who will guarantee the soundness, healthiness and purity of breed of his animals.

Your rabbitry should be ready when the animals arrive. Its size and character will depend of course upon the [illegible] you expect to keep and whether or not you would like to raise an occasional litter. In case you decide to make this a very passive avocation, and get a few rabbits with the intention of sticking to the status quo, you had better deal entirely with does, not only because by themselves they will be unable to reproduce, but because, unlike the bucks, they can be kept together in a pen without fighting. A few rabbits kept in this innocent fashion could be raised in a community pen, which would be like the developing pen to be described, and could even be allowed the freedom of an open run. But if you would like to make rabbits a real (even though a minor) hobby, and raise a collection now and then from seed, so to speak, you will have to make use of the hutch system. In any event, the design of the rabbit house I shall describe can be adapted in part or whole to the size and nature of your "herd". I will point out the principles of rabbit housing, and as long as these are observed your rabbit house is susceptible to any number of variations. For detailed diagrams and descriptions of the various methods of construction I refer you to any good book on rabbit culture, in which there is more room for complete explanatory data on all phases of the subject than there could possibly be in this merely introductory article.

[illegible]

No matter how large or small your rabbitry, whether it is specially built for the purpose or makes use of an existing structure, it should not only consider the nature and habits of its occupants but should conform to and enhance the appearance of its surroundings. It should house the animals in comfort and at the same time form an attractive feature of the place. For it is only by considering with equal care the practical and decorative qualities of their quarters that the enjoyment of these creatures as pets can be fully realized.

In a typical rabbit house there are four hutches, two developing pens, and storage space for food and equipment. This means there is room for one buck, three brood does, and two litters of juniors. Bucks always, and does that are used for breeding, should be kept separately in these individual compartments. The hutches, depending upon the size of the breed, should be from 4 to 5 feet wide, 20 inches high, and 30 inches deep. Two pairs of hutches, one above the other, with a shelf above and a storage cupboard below, would fill one side of the rabbit house. Between the hutches is a hay rack which can be filled and cleaned without disturbing the hutches. This is a very convenient and accessible arrangement, making it possible to feed and clean with perfect ease from the 3-foot passageway which separates the hutches from the enclosed sections of the developing pens which occupy the lower part of the opposite side.

The hutch side of the house should be weathertight and free from drafts, but the other side, which faces the south, should be open to the air and the sunlight, walled only with wire netting. The most convenient and sanitary hutches are the self-cleaning kind which require no bedding, having a mesh floor in the rear, with a [illegible]ized trough underneath. The [illegible] precautions to take in regard [illegible] living arrangements in every [illegible] are the dangers that arise from [illegible] dampness, poor ventilation, and [illegible] equate protection against dog [illegible] other animals which might [illegible] disturb the rabbits. Heat and [illegible] not too extreme, will not affect rabbits, but they are very sensitive [illegible] the various items mentioned above.

[illegible] BE SYSTEMATIC

The care of rabbits is by no [illegible] complicated, but it should be [illegible] systematically. It goes without [illegible] that their pens and hutches should [illegible] cleaned every day; and as they [illegible] nature nocturnal this should be [illegible] in the early morning. Early morning [illegible] for the same reason the best time [illegible] clean and refill their water vessels [illegible] replenish the hay racks (if [illegible]). The main meal, which is the [illegible] ration, should be given about sundown. The hay should be either clover [illegible] alfa, and a good grain ration [illegible] composed of 6 parts whole oats, 2 parts [illegible] alfalfa molasses feed, 1 part cracked [illegible] corn and 1 part whole wheat. There [illegible] a regular rabbit food, in the form of [illegible] pellets, which is decidedly more convenient [illegible] to handle and is probably superior [illegible] to any home-mixed grain ration. It contains (in every pellet) six well-balanced ingredients, so that the rabbit gets everything that is good for [illegible] it. The quantity to give at every [illegible] depends upon the breed, age and condition.

[illegible] AN OLD FABLE CUSTOM

The management of the breeding [illegible] should be controlled so that it will not be necessary to raise young rabbits in open pens during either the coldest part of the winter or the hottest part of the summer. The doe will kindle thirty-one days after mating. The litter will ordinarily be from six to ten [illegible] litter (the smaller breeds usually being less than the large). The young rabbits will be born naked and with their eyes closed. Their eyes will open in ten or twelve days, and about a week later they will start coming out of the nest. At eight weeks they may be gradually weaned and put in the developing pen, and at three months the sexes should be separated.

At this point it is time to think about what shall be done with the surplus rabbits. One way out is to have an arrangement with the dealer from whom you purchased your original stock to take off your hands all the rabbits for which you have no room. This dealer should be glad to do if he has sold you pure-bred parents, though you may have to let them go gratis. An alternative is to build another rabbit house, and then another; finally to retire and really take up rabbit raising.

Editor's Note—This is the third in a series of articles by Mr. Pratt on the various animals appropriate for a small country place. Previously discussed: horses, cows; future topics: fowl, bees, pigeons, goats, sheep.

Gardening in dry climates

(CONTINUED FROM P. 54)

sh tradition, we must take care to ir scene with the small personal es, the "humanities" that show ove and care of the owner. In practice the geometric pattern, lligently carried out, avoids rigid- the modifications which fit it to larities in the ground, adjacent ings, existing trees, etc. In Spain, the highly successful patterned ns always begin with a sym- cal base, stiffness is broken up by es shifted off center, unexpected tions here and there, made to meet emands and conveniences of every- iving. If these deviations are well and have natural reasons they inevitable in the end, and are a e of delight and surprise.

BASIC CHARACTERISTICS

he first feature of these gardens is nerous paved area for outdoor sit- immediately next to the house. The ents that go into this are largely itectural. The walls (and walls are *ine qua non* of this type of garden) e as background and frame, tying picture together, screening unde- ble sights, and segregating one unit another. Their fresh clean surfaces, laster or whitewashed brick, are eably broken by vines or espaliered trees silhouetted against them. y support wall fountains and hes, and tiled niches, wrought iron s and windows find a place in them. pavement is not allowed to be ely utilitarian but is usually decora- as well. It may be made of flag- ne or glazed or unglazed tile, or of e gray and white pebbles set in pat- ns; soft old-rose bricks make one of happiest pavements, both in texture in color. Small polychrome tiles sometimes interlaid between the ks, placed at intervals or as a der. Holes are left for the growing trees or shrubs.

Water, which plays an important rôle hot climates, is always the center interest in some form, either in the losed patios or the outer gardens. ariably it is used in small quantities, economical ways which give a deli- e sound to refresh the senses. Es- cially charming are the little rills ich accompany one along the walks. ny U-shaped canals two or three hes deep sunk in the paving (blue ones set in rose brick are a particu- happy combination) catch the over- w from a pool or fountain and carry along on the surface to irrigate the es or flowers. Pools are usually shal- v, often only a few inches of water vering the bottom which may be ade of beautifully patterned poly- rome tiles.

Around these basins and fountains d wall pools, like offerings around a rine, are collected companies of wer pots in varying shapes and sizes. actical as well as decorative in the treme, they afford the most human- ng and personal touch possible to e to a garden. They gather in ranks accent a doorway, they grace the rapets of walls, they mark steps at anges of level—there is hardly a ture that is not made more attractive their presence. They give a flexible rden, too, having the virtue that when [illegible] blooming it can be replaced with a fresh one.

The lover of color finds a fascinating field for experimentation in pots and their contents. Let him choose his colors with a bold eye, for the dazzling light of the atmosphere absorbs so much that only the strongest hues are effective. Red pots for Geraniums, yellow pots for Nasturtiums, blue ones for Lobelia and Petunias, will enhance the values of his flowers.

Beyond the patios and paved terraces there follow a series of separate units like outdoor rooms, their number and extent depending on the size of the property, their design dictated by their purpose or motif. Often they are connected with a single long walk, which gives a vista and sense of distance. Patterns for the small square gardens may be taken from a Spanish tile, or from an old shawl, and simplified for their application. The level of the beds is preferably below the grade of the walks, to facilitate irrigation and keep the water from running off. The edging may be of curved roof tile laid on end, or of brick, with Box hedging.

FOLIAGE EFFECTS

Instead of flowers in the beds, we see more and more frequently a green ground cover, flowering vines or low subshrubs. When a garden must be "on parade" all year around with no rest period, it becomes a prime consideration to avoid the expense of keeping masses of flowers in continual condition. As in Spain and Italy—for in gardening it is not national bounds but climate that is the determining factor—the best effects here are independent of bloom, anyway. It is found more practical and economical, and quite as satisfactory, to keep a good showing of color in the pots, maintain a cut flower garden out of sight where perfection is not compulsory, and fill the beds with green. Clipped Box or *Myrtus communis microphylla* in solid rectangles present the pattern pleasantly. English Ivy always furnishes a classic, impeccable green, and such vines as Crimson Lake Bougainvillea and Star Jasmine (*Trachelospermum jasminoides*) make good ground covers and give in addition, respectively, a high note of color and perfume. Various attractive substitutes for annuals and perennials can easily be found. When the interior patterns are small and the hedges miniature, colored broken glass has been tried instead of planting, and also tiny pebbles of rose pink, slate blue, and white, the colors alternating in the divisions.

Roses of course are always in demand, and are naturally suited to formal design. They are best enclosed in low hedges, so that not so much bare ground appears. The Spanish practice of planting Violets under Roses as a ground cover might well be emulated here. If the bed is to be kept low, Polyantha Roses give an excellent effect as a ground cover.

If it be protested that the initial expense of this kind of garden is high, one must not forget that the upkeep is correspondingly low. The maintenance may be reduced without materially changing the effect.

THE GARDEN MART

LATE FALL PLANTING

With the great majority of hardy plants, especially trees, shrubs and bulbs, fall planting can be continued right up to hard freezing weather. As a matter of fact, many a Tulip bed and countless woody plants have been set out successfully in late December, by keeping a heavy mulch on the ground beforehand so as to keep out the frost and make digging possible.

One cautionary point should be made, however: very late planted stock should be mulched to lessen the tendency for it to be heaved about by the winter's alternate thaws and freezes. It takes a plant some little time to anchor its roots firmly enough to withstand such heavings, so the thing to do is to cover the soil, after it has once frozen, with several inches of dead leaves, salt hay or other mulching material and thereby keep it frozen all winter.

AS TO HOUSE PLANTS

Now is the time to get the garden-in-the-house really under way. And while we're on the subject, do not forget that recent years have brought great improvement to the whole house-plant question, particularly in respect to new varieties and species which have become available. If you haven't come across these newer flowers and foliage plants by all means look them up, for they are well worth while.

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New things in shrubs

CONTINUED FROM PAGE 103

[illegible] also want to use these Mock-oranges at their very best may be advised to plant them on a well drained slope in full sun, and to prune them sharply each year as soon as they are [illegible] flowering. All old and weak growth should be removed in this operation, and at the same time the shrubs should receive a feeding with old manure and bonemeal worked loosely into the topsoil around each plant. Regular watering during the hot summer months must not be neglected.

For most pleasing effects the association with other plants must also be considered, and, since white is always welcome where other bright colors are to be displayed, many fine combinations are possible. Two companions for the Mockoranges may be mentioned here as particularly striking: The red-berried Elder (*Sambucus racemosa*) which ripens its fruits in June and July, and blue and white Delphiniums [illegible].

SUMMER-FLOWERING SPIRAEAS

Much too little known, too, are the summer-flowering hybrid Spiraeas, the best of which are crosses with the [illegible] Japanese *S. japonica*. Most of these hybrids have been originated in Europe where they are generally known and appreciated, but in America comparatively few are grown, and they are rare. This is the more surprising, since [illegible] flower during July and August—when there are but few other shrubs in bloom. It is true that the purple of their flowers may clash disagreeably with certain red or blue summer-flowering perennials, but that can be avoided by careful planning. If they are associated, for instance, with the clear white Shasta daisy, whose flowers at the same time, the effect can be extremely pleasing. Besides, with the best of these hybrids, like *S. Anthony Waterer*, which is shown in the picture, and *S. Bumalda*, which may be classed as a variety of *S. [illegible]*, the color of the flowers has been greatly improved. Compared with *S. [illegible]* they are much more brilliant, tending more to red than purple. Another serious shortcoming of the [illegible] which have been recorded in the literature is the habit of the flowers to open first on the tips of the [illegible] and then downward. By the time the lower part of the spike comes into bloom, the upper portion is faded and discolored. In the hybrid, the flowers of [illegible] open much more evenly.

Another newcomer of great merit is *[illegible]*, which E. H. Wilson, the famous plant collector and late keeper of the Arnold Arboretum, called one of the six best species of this large and beautiful genus. Its flowers, which are snowy white, are produced in dense corymbs, 2"-4" in diameter, clothing two-thirds of the long, gracefully arching sprays. The normal season for this fountain of bloom is in June, extending through most of the month. The beauty of this shrub is further enhanced by its foliage which, especially when young, has the fresh, bright greenness of young grass. Its hardiness is undisputed, but for best health and greatest abundance of flowers it is advisable to plant it in not too rich, well drained soil to which it is partial because of its native habitat on rocky mountain slopes.

Of fairly recent introduction, also, is *Buddleia alternifolia*. It is now some twenty years since Farrer, the famous English plant collector, sent seeds of this lovely shrub to England from one of his expeditions into western China and Tibet. During that time it has established its worth and can now be obtained from many nurseries. This Buddleia is the only really hardy member of the genus which so far has been introduced into cultivation.

These remarks give very valuable hints as to the conditions under which this shrub may be expected to give the best results. It demands full sun and perfect drainage. Stony clay soil is more to its liking than rich humous soil, and, since its long, slender shoots are inclined to droop, it will show off to best advantage if it is allowed to hang over a bank or wall or a large boulder. Its flowers are produced in June, not in August like those of the common Butterflybush, and those who like to experiment with contrasting combinations may be advised to associate it with *[illegible]*.

This account of summer-flowering shrubs of outstanding merit may be concluded with the mention of two smaller subjects which are of considerable value for the rock garden. The best of these, *Potentilla [illegible] parvifolia*, hails from northern China and Mongolia and is one of the best of the many varieties of the Shrubby Cinquefoil. It endears itself not only through its low stature, which rarely exceeds two feet, but more than anything else through its extremely long flowering period. Usually it commences to flower in May, being literally covered with its abundant, bright yellow blossoms all through June. During July it lags a little, never entirely ceasing to flower, however, while during August it manages to achieve a second grand display which frequently extends way into September. The occasionally cultivated, very similar *Potentilla Farreri* has to be included in this variety as a form.

SUMMER-FLOWERING COMPANIONS

Because of its extended period of flowering it is not easy to find a companion that will go with it all the way; however, one plant at least may be mentioned which will accomplish this feat. This is the Horned Violet (*Viola cucculata*), of which so many beautiful improved varieties are now available. An excellent companion for August is also the dark blue *Gentiana septemfida [illegible]*.

The other rock garden shrub to be singled out in this article is the Spike Heath (*Bruckenthalia spiculifolia*), which is native to southeastern Europe. Rather against expectations it has proved itself perfectly hardy in the vicinity of New York; hardier and more satisfactory, indeed, than most other kinds of Heath.

Credit Note: The wire "musicians" on page 36 of this issue were designed by T. Tinker.

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LENTON-BARTOM

ANOTHER of the features found in the Tiffany plan is the green garden whose conifers, sheared in topiary shapes of clearly architectural character, are fresh and satisfying in color even during midwinter. In this planting arrangement no flower color appears except in the background Apple trees, yet the effect is notably rich and full of character throughout the year

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Bouquets du Jour

CONTINUED FROM PAGE 111

excellent [illegible] example of [illegible] unlimited combinations possible to attain [illegible] very useful out of design not alone for its lasting quality, but because the variation from floral bouquets is a diversion.

Choosing leaf forms to make the most effective arrangements depends upon their variety as to size, shape and color. Leaves patterned with stripes or spots are very usable because of their variation from the more solid green tones of the other foliage used. And by complementing these mass forms, also, with leaf blades of a linear tapering slenderness or a delicate fluffy a more complete arrangement is gained. Leaves with definite broken edges, or uneven outline, give a nice variation when used with those of an unbroken edge. Combining textures is a good plan. Many leaves have a delicate sheen which is enhanced by their use with those of a dull velvety surface or a rough veined nature.

To get the most finished effect, the dominant and subordinate massing of leaf forms should be considered. Dominant massing is gained by the use of larger leaf forms or closer groupings of smaller leaves. It is best not to try to get dominant massing by bunchy groups. In fact that arrangement becomes less stilted if only the necessary elements are used. This will tend to make the bouquet more decorative in finish, and keeps it from being simply a container filled with foliage.

The easiest way to analyze a bouquet is to study its silhouette, which checks not only the solid and delicate form placements, but also the openings between these masses. This consideration of background openings will simplify the whole constructive process.

VALUED COLORS

It is possible to make effective leaf [illegible] by using a variety of colorings. The pale cream leaves, found in the new shoots of plants and shrubs, work in beautifully with the light, medium and dark forms. In combining the blond and green leaves, a good plan is to intermingle the two contrasting tones with leaves of patterned surface made up from a combination of the two colors. This tends to relate the two opposites in dark and light. Other examples of color combinations may be found in the grays of Eucalyptus, Acacia and Milkweed, and the maroon tonings of Canna, Japanese Plum and Sumac leaves. These give a nice subtlety to an arrangement by their neutrality of tone.

Some foliage ages attractively. Many turn a dull gold or chartreuse, while others become almost a beige pink. These make handsome arrangements in themselves, but must be used with discrimination to avoid an appearance of funereal nature. This may be avoided by keeping these leaves in simplified groupings.

The trailing type of leaf spray can be introduced very well into a bouquet of more stiff or direct growth leaf forms, and does that little trick of saving the whole effect from being too set in its plan. These sprays very often carry tendrils on their stems which add to the fragile grace of the units. The sweep of trailing line placed in the bouquet will help to balance the upward growth of most leaf forms. The tapering leaf blades can be persuaded into any line of direction simply by the repeated pressure of the thumb and forefinger along their spines. Shiny leaves are more brilliant by being wiped with an oiled cloth to polish their surface.

BACKGROUND PRINCIPLES

Leafy bouquets are especially effective when they are placed against the light, whether it be that of a window or a pale wall. It is there that the beauty of their silhouette can be more readily realized, the richness of the green more accentuated. Also the pattern of stem and leaf beneath the water line, if the vase is transparent, becomes a very interesting design in itself. This section of the bouquet is then also a unit to be planned carefully. Some stems adapt themselves very well under water. By splitting those stems of a pithy nature, very amusing underwater curls can be obtained. This is possible with the stem of the Calla.

There is no limitation as to the whereabouts or the selection of leaves. A Rhubarb or Cabbage leaf may be just the right size, shape or texture to enhance the bouquet. Or the foliage of some wayward weed may fulfill a rôle in the arrangement more readily than a cultivated bit of leafage.

A few suggestions for leaf types may be found in the following:

For mass, Elephant Ear, Japanese Paper Plant and Canna leaves are helpful. Examples for patterned surface are Aspidistra, Leopard Plant and some Begonia and Daylily leaves. Bread Fruit, Peony and Fig leaves may be used for their uneven outline. To give linear introduction to a bouquet, Pampas Grass, Watsonia and Cattail leaves can be relied upon for distinct emphasis. Concentrated linear pattern forms are Palm leaves, Papyrus and Fern fronds. Maidenhair Fern is an old standby for its delicate tracery. Often, the addition of grasses to the leaf bouquet will give a fragile variation.

The amusement gained by the striking arrangements one can achieve by using these slighted units of vegetation is not the least of their charm. And by trying a hand at this art newer than flower arrangement, you may wonder why you never experimented with it before.

Mistaken Identity

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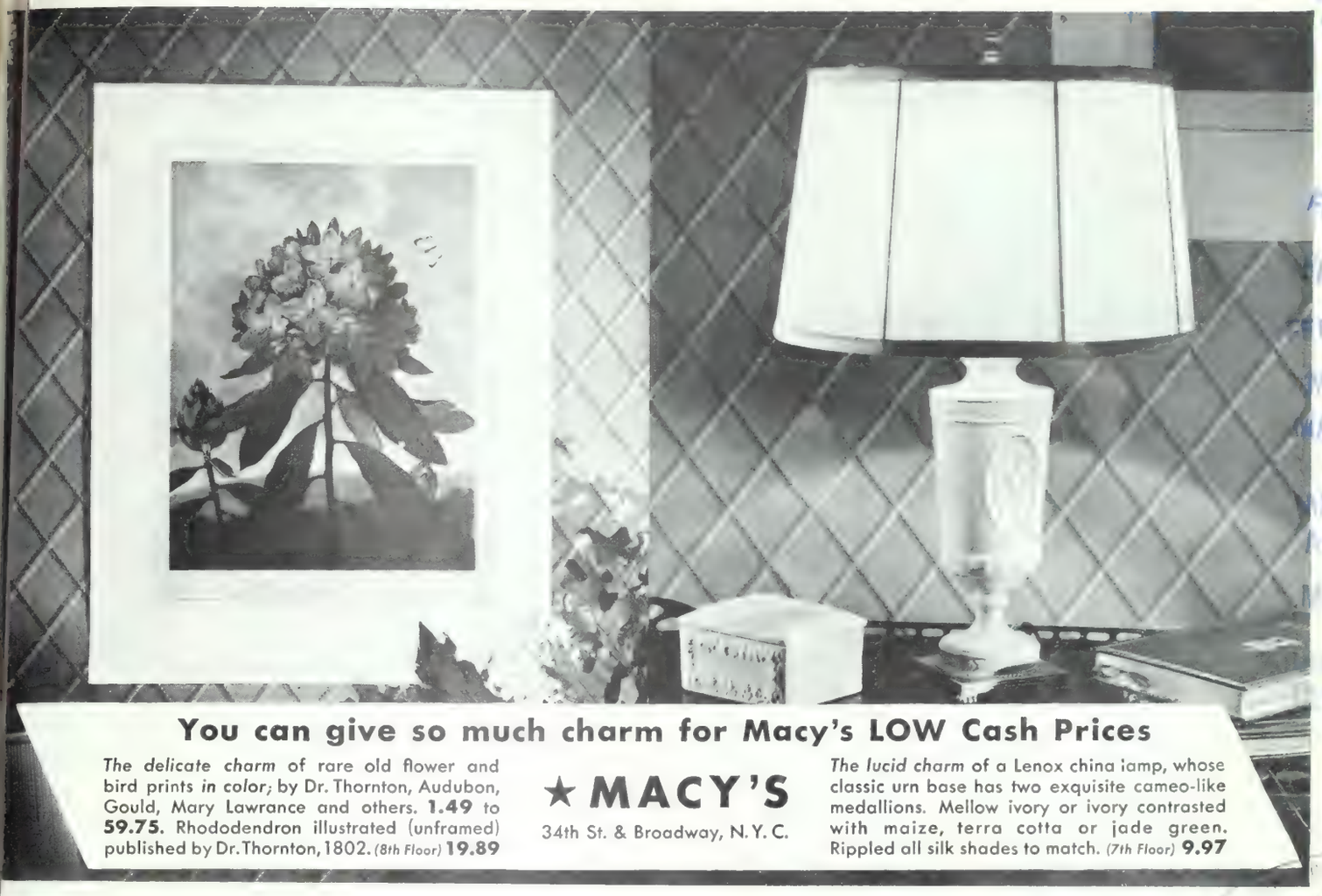
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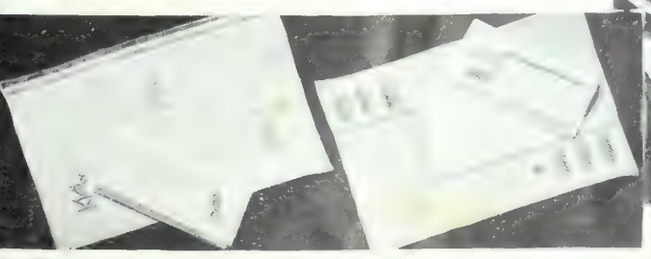


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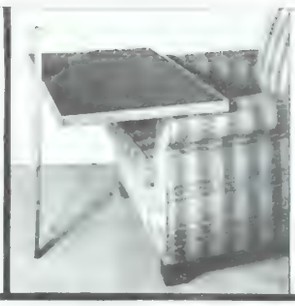

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BEAU BRUMMEL RACKS—(*left*) Hold 32 ties and 8 pairs of trousers neatly and space-savingly on the closet door. Fold flat. Solid walnut. Tie rack, **1.00.** Trouser Rack, **1.95**

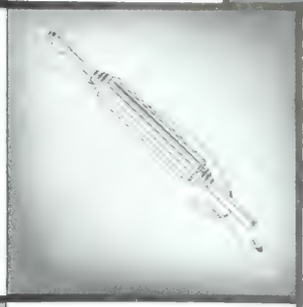


CANVAS PLAY-HOUSE—(*left*) 57" high, so children can really play in it. Use indoors or out. Orange walls, green roof, on steel frame, 56" square. Windows are netting. **7.85**



ONE-LEGGED TABLE—(*left*) Has reversible top. One side is smooth for writing or solitaire—other has rim for picture puzzles or sewing. Adjustable height. Green or brown. **4.95**

THERMO ROLLER—(*right*) Popular with people who want to reduce in spots because it works easily, speedily, safely. Electrically heated—thermostat prevents overheating. A few rolls a day do the trick. **12.75**



COIN PURSE—(*below*) Lets you pluck out quickly the exact change needed. Separate compartments for pennies, nickels, dimes and quarters. Bill pocket in back. Black or brown calfskin, **1.00.** Leather-stitched edge, **2.00**

Gifts with a guaranteed welcome!

Here's an easy way to start your Christmas shopping—with our guarantee that the recipients will be delighted. If they—or you—are not, your money will be cheerfully refunded. Check the gifts you want—and they will be mailed promptly, delivery prepaid within 100 miles. Pay for them by check, money order, charge or C.O.D. Don't delay, because our supply of some (exclusive with us) is limited.



NO BATTERY FLASHLIGHT—(*left*) Makes a great hit with men because it never "goes dead." It uses no batteries—but generates its own light at a twist of the handle. Bronzed, green, or red. **5.85**



KEEP HOT COFFEE POT—(*right*) Ideal for some one who hates lukewarm coffee. Ivory pot has insulated chrome cover that keeps heat in. Opens as shown for washing. Holds 2 cups, **4.50.** 4 cups, **7.50**



JEWELRY CLEANING KIT—(*below*) Ladies love it because it keeps their rings and pins sparkling. Chamois, jewelry holder, bath, metal tray, polish, sawdust and jeweler's soap in a neat metal case. **3.00**

VALET RACK—(*right*) Men wax neat and tidy—and like it—when they have this stand for holding a complete set of clothing in one handy spot, ready to be put on without waste motion. Saves time and temper in the morning rush. Shoes go on the bottom rack, trousers on the central bar, coat on the top hanger. Mahogany, maple or walnut finish. **9.85**





WIZARD SMOKE CONSUMER—(*left*) For anyone who dislikes tobacco smoke. It quickly consumes smoke—keeps the air fresh no matter how many are smoking. A platinum-coated ring works the magic. 4½" high. **5.00**



GEAR SHIFT KNOB—(*right*) Motorists like this swanky personal gift. Black, jade, blue, tan, ivory or maroon bakelite with sterling silver disc engraved with three initials, **3.00.** White onyx, **7.50.** (Mention year and make of car.)



FLASHLIGHT PENCIL AND KEY CASE—(*below*) Pencil lets a man make notes in dark phone booths or wherever there is no light. **1.00.** Leather Key Case has flashlight for locating elusive keyholes in the dark. **1.00**



SPOT RAY LAMP—(*left*) Lets husband (or wife) read on without disturbing the other's sleep. Its light is focused on the page only, leaving the rest of the room in peaceful darkness. Chrome or bronzed, **7.75**



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Lessons in cookery are nothing new for girls, of course, but for boys they are something of a novelty. As a matter of fact, appreciation of fine cooking is brought to its highest state in men. Give any man his way in the kitchen for an hour or two and he'll have a marvelous time. The meringue—or possibly muffins—produced by that lad in the picture, so intent on his egg-beater, will surely be a work of art.

The introduction of cookery for boys and girls into the curricula of many schools is indicative of the trend to balance formal class room work with informal activities in kitchens, laboratories, machine and carpenter shops. Education for hands is as important in its way as education for minds. House & Garden will gladly answer your questions about schools. Just write or call House & Garden's School Bureau, Room 1930, Graybar Building, 120 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

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These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

Vol. No. 68, No. 6

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Scottish Terriers

[illegible] Kennels



[illegible]
474 North Lake Drive
Milwaukee Wis.

A Dog for Christmas

[illegible] November 15th the Editorial Department of this Dog Mart will close that issue's list of dogs. It does so with the conviction that instead of doing a disservice to the dog it serves the dog by refusing to accept any more advertising from breeders who do not charge at least the minimum price which we consider to be a fair price for the right sort of puppy in the right sort of condition.



The striking appearance of the correct Russian Wolfhound is well disclosed by this photograph of Ch. Vigo of Romanoff, owned by Lucia J. Mize. A big dog but unexcelled in his day *par excellence*.



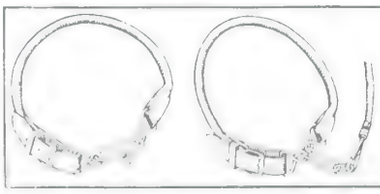
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The Dalmatian is a strong, muscular and active dog, symmetrical in outline and free from coarseness, capable of great endurance, combined with a fair amount of speed. Weight—35 to 50 pounds.

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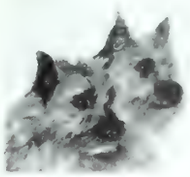
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CABILLON KENNELS, Mrs. Wallace [illegible], West Bedford, Mass., New York

ELKA KENNELS, Mrs. Lee Boyd [illegible], Woodstock Ave., Baltimore, Md.

KENNELS OF SALMAGUNDI, Mrs. [illegible], Hampton, Mass.

PELGOG KENNELS, Mrs. Mela [illegible], 116 East 68th Street, N. Y. C.

DR. AND MRS. FREDERICK R. SANBORN, "Stonywall," Ossipee, N. H.



Two good Scotties but, more than that, two very happy dogs that have been doing a lot of winning in the Children's classes at various dog shows. Here is Miss Peggy Wetzler and Master Jerry Wetzler. Will [illegible] be seeing them at shows. The children's cups [illegible]



In this breed, French Poodles have been given the Ch. Ardencaape of Misty Isles, owned by Mrs. Milton [illegible], if you are looking for a good sized dog of super-intelligence and companionability, try this breed. [illegible] Ch. Nanette Dandelot [illegible] Best in Show at the Westminster K. C. show last winter

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• Merry little Cockers,—lovable little g dogs and pets, brimming over with happine
• The distinctly different Chow, with his bl black tongue, his scowling face, and fascinati disposition.

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Sound young Samoyede stock to present- ing ten years of careful breeding for [illegible] and beauty. Kind, obedient.



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Choice Field Show and Breeding Stock Puppies and Grown Dogs

Correspondence Invited

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Tel. 3206 Marion, Ohio

Here is a service for you not well known but well supported reliable kennels where your inquiries may be made.

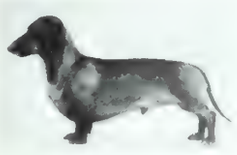


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Young stock from winning [illegible] and [illegible]

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House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made.

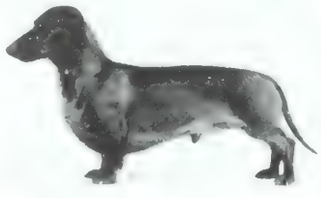


THERE'S no getting away from it: the Greyhound is the perfect combination of fascinating grace and power. Ch. Southhall Moorstone of Halcyon, owned by the Halcyon Kennels, is obviously a case in point. This photograph shows him in typical pose



THE popularity of the English Setter is perennial and abundantly justified by the breed's beauty, appealing character and high degree of dependability. No breed is of higher standard or better lives are to it. Here is Tanglewood Sonja, from Tanglewood Kennels

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STECHPALMWALD KENNELS, Dr. A. Howell, 15th & Zuni Drive, Del Mar, Calif.
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MRS. IRVINE A. WILLIAMS, 316 Clovelly Rd., Richmond, Va.

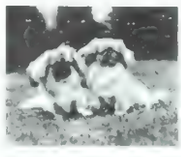


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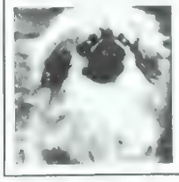
CHERRY'S SING LEE KENNELS, Rt. 1, Box 113, Granville, Ohio
CHIN-WAN KENNELS, Mrs. Ralph W. Speer, 5006 Gratiot Avenue, Port Huron, Mich.
DE LAMAR KENNELS, Mr. W. J. Matta, De Lamar Acres, Belmont, Calif.
MRS. FREDERIC R. HUMPAGE, Pagemoor, North Wilbraham, Massachusetts
MOOSHAUKE KENNELS, Mr. William S. Baer, Rehoboth, Delaware
MR. LIVINGSTON E. OSBORNE, 110 So. Dearborn Street, Chicago, Ill.
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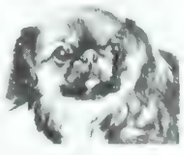


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Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden.



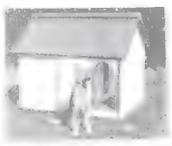
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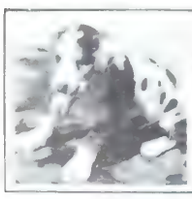


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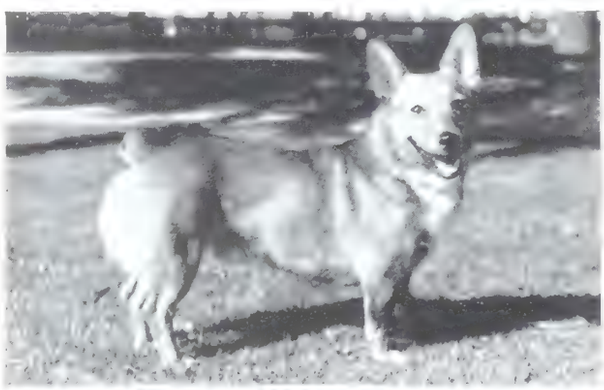


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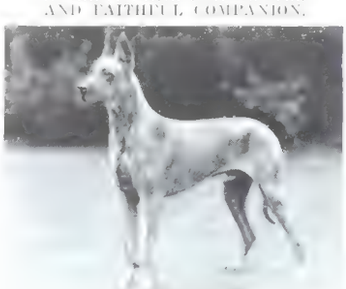
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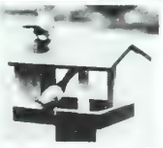
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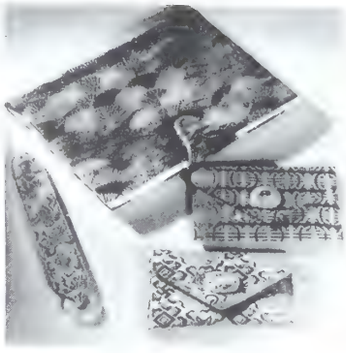
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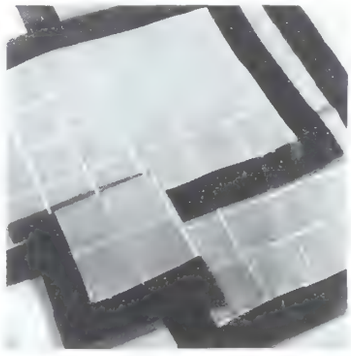
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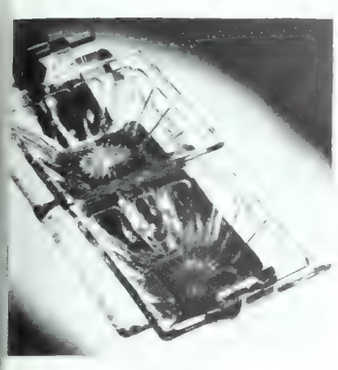


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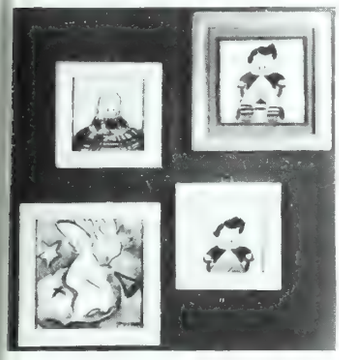
AROUND



To AUNT FANNIE, indefatigable hostess whose biography should be written in ink tea—the relish tray above. Two square, deep dishes fit very precisely and without a single slip into a narrow strip of chromium with chromium and glass handles. Price, $13.95, complete. Larger, three-dish model at $15. Hammacher Schlemmer, 145 E. 57th St., N. Y.



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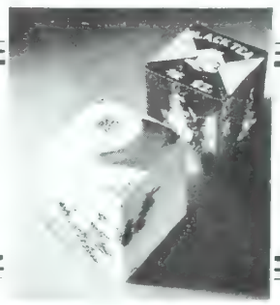
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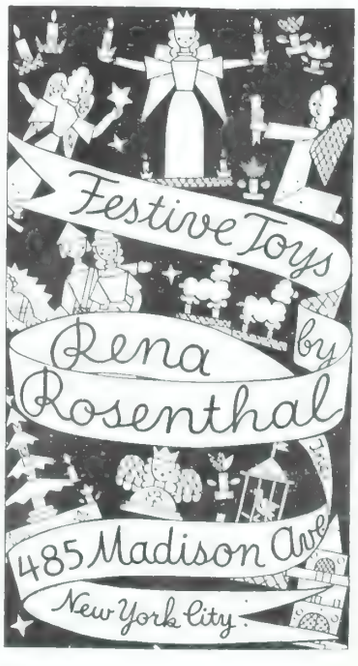
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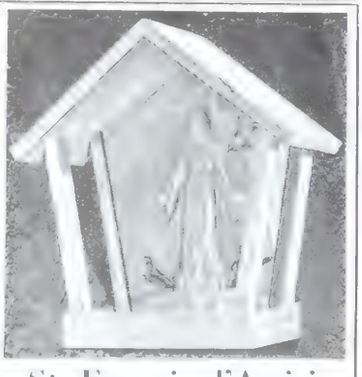


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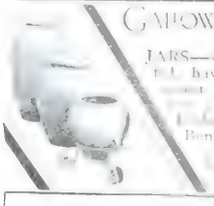
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Garden Ornaments

This lovely modelled statue of a dancing girl is 21" high. In [illegible] Bronze [illegible] Illustrated catalog on request [illegible]

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[illegible] stamps with them . . . and [illegible] to subscribe to House & Garden for the new book of redecoration ideas that tells [illegible] Does your [illegible] need brightening, old furniture [illegible] Can you turn a [illegible] old house into a cool retreat? Can you [illegible] a cramped living room spaciousness? This new thirty-two [illegible] puts experts to work [illegible] . . . and at amazingly small expenditure. It brings ideas to life with before-and-after pictures. Diagrams clever suggestions for adding utility and charm. Tells you exactly what you want to know. You've really got [illegible]

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SHOPPING



To JACK AND JILL who [illegible] cocktail [illegible] glass tray on roller skates for speedy refreshment. Chromium [illegible] toothpicks $8. Modern metal cigarette box, designed by Burke Rummler, $12.50. Arundell Club [illegible] 5th Ave., New York.



To HELEN AND PAUL for their brand new apartment as smart and modern as [illegible]—this very grand efficiency expert's idea of a salad service. Cork tray. Wooden bowl, fork and spoon. Vinegar and oil bottles. Condiment set. Red, yellow or blue trim. $18.50. Carole Stupell, 443 Madison Ave., New York.



To [illegible] delectables in aspic and [illegible] apples—a whole school of fish on a clever wooden buffet service. Tray for cheese and crackers [illegible] Fork and spoon $4.25 small bowl $2.75. Individual plates $1 each. Orange and blue [illegible] Lenox-Hinchman Inc., 11 East 7th Street, New York.



To [illegible] BOB, horticulturist extraordinary—a very practical terrarium for [illegible] plants, with a special removable top to provide against those moments when the humidity becomes too great for the plant's comfort. Terra cotta base. Crystal bowl, 16 inches in diameter. Price, $20. From Pitt Petri, Hotel Waldorf-Astoria, New York.

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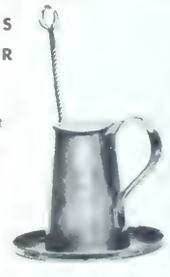
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thes brush and dressing case that will
p his luggage within the weight quo-
Toilet articles in the zippered back.
own leather. $5.75. Lewis & Conger,
Avenue at 45th St., New York



TO HELEN, house parties no. 1—a bed bag—an especially designed make-up bag, by Oshkosh. A separate tray keeps smaller things from being trampled under foot by the big bottles and jars that are also kept in orderly array. Pin seal. Black, red, green, blue or brown. $17.50. Reichardt's Grand Haven, Mich.



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very variety of pin on one side, a
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her. Covered in silk taffeta. Entirely
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TO PEEL AND GINGER who have been deplorably far apart on their journeyings hither and yon—a cocktail kit. This little oasis contains shaker, thermos ice-container, 4 unbreakable cups and 4 bottles to keep the makings in. Beige basket-weave or blue, green or red leather covering. $40. From Alice Marks, 19 East 52nd Street, New York



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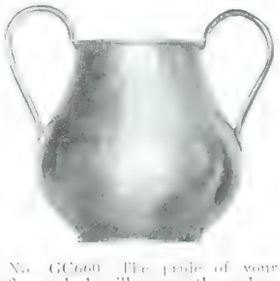
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Five to thirty rooms. New England, Georgian, Tudor, French styles.

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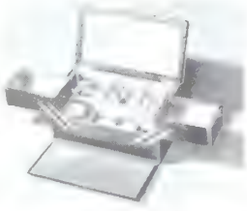
Above—CLOTHES AND HAT BRUSH SETS. Leather back—fine bristle. "Shop"-Model" Set—satin-chrome finish on black metal base. **$5.00.** "Horse-shoe Set"—bright chrome finish on chromium base. Complete. **$5.00.**



Below—BRUSH VANITY SET at back—fine bristle and feather with matching gold-trimmed and engraved mirror. Ivory and Cuticle boxes also come. Each with mirror and carrying handle. 15" long, 7" deep, 7" high **$12.50.**



Above: Quality BRUSH KIT, 7½" long, with Talon-fastened leather top containing scissors, nail file, tweezer and comb. **$5.00.** Also genuine Seal or Pigskin PASSPORT CASES. Pigskin. **$6.95.** Seal. **$7.95.**



At right: LAPEL WATCHES encased in snakewood or pigskin, with fine braided leather cord and lapel button. DeFrece 15-jewel. Either model. **$27.50.** Pigskin CIGARETTE CASE, holds 15. **$5.95.** Pigskin CUFF LINKS. Pair, **$1.00**



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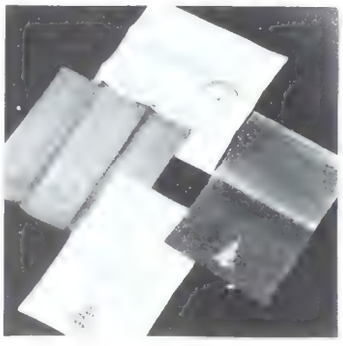
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Shopping Around



To FLAVOR in memory of the Scotch and soda we have slurped cocktail nights: bucket bubbly parties. Christmas tree embroidered in green on white or white on green linen. Dozen, half and half, $6.50. For New Year's Eve, clock showing 5 minutes of 12 and an edge and advice to [illegible]. Rosenman Campbell, 18 E. 49th St., New York.



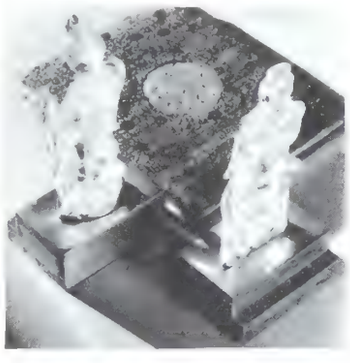
To DAB the last word in sybaritic splendor for the bath, designed from man's point of view. Big, moisture-loving towels, face-cloths and bath mat done in a vigorous shade of dark brown. And by way of contrast, the straight-forward, masculine monogram is brilliant white. $14.50 for 5 piece set. Mosse, 750 5th Ave., New York.



To OUR [illegible] festive [illegible] accented with quantities of garlands and wreaths like those above. Constructed of the tips and cones of the California redwood—not actually different in appearance and perhaps [illegible] than our northern evergreens. The wreath is $2. The garland, 1 yard in length, is $3. From Gerard, 48 East 48th Street, New York.



To MEET an assortment of greeting cards as checked in the handbook of the American Artists Group, above. This association of thirty-eight leading American artists is publicizing the work of its members in fine reproductions designed to carry holiday messages. 5c to 25c each. American Artists Group, Inc., 106 7th Ave., New York.



To MOTHER—the loveliest of hand-carved crystal book-ends from China, in the form of two graceful female figures mounted on hand-wrought pedestal blocks. Also an address book covered in antique brocade and mounted with a white jade medallion. In a variety of colors faded to soft, neutral tones. Book-ends, $65 the pair. Book, $7. [illegible] 620 5th Ave., New York.



To AL, just sitting up after one of those motor crack-ups the best people are having these days—a sofa-saver. Like the summer beach-roll, this ingenious notion consists of a back-saving pillow at one end and a length of brown and white checked fabric to protect upholstery from said invalid's feet, as he reclines. $5.95. Lewis & Conger, 6th Avenue at 45th St., New York.

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HERE'S A remodeling idea that really works wonders . . . the use of lovely polished walls of Carrara Structural Glass to bring outmoded bathrooms and kitchens up-to-date. Carrara's color-tones are soft and mellow, its beauty ageless, its charm and freshness simply preserved by an occasional wiping with a dampened cloth. Old rooms, grown worn and unattractive with time, literally take on new life when given a Carrara beauty treatment . . . while bathrooms and kitchens in new homes are certain to be truly distinctive if attired in walls of Carrara. Loveliness, permanence and utility . . . these are Carrara's important contributions to gracious homes and pleasant living.



THESE walls, done in the modern manner with Black and Ivory Carrara, could make any bathroom beautiful. And what bathroom, no matter how decrepit, wouldn't respond gaily to these two lovely Flesh Tinted Mirrors? Upper walls and ceiling of this room are finished in harmonious shades of quick drying Wallhide Paint.

CARRARA

The modern structural glass



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What's Happening in the South?

A rejuvenated Florida will greet you when you go south this winter. An increasing number of families are establishing permanent, winter homes of their own, there. In Miami alone, almost ten apartment houses are being built. Several new and substantial hotels are going up. People who have held property since the exciting heyday of Florida real estate are building today . . . this time, not temporary structures to meet a speculative market, but beautiful and substantial homes, many of them ranging between $20,000 and $30,000—and most of them built to order.

There is a great difference between the shacks that were thrown together at one hectic period of Florida's well known and unforgettable boom, and the fine homes of good, sound, permanent construction with every modern convenience that are rising there this winter. This is not only reassuring to people who are considering the purchase of a winter home. It is a good, solid sign of faith in the permanence of property values that will be greeted with satisfaction by everyone who considers buying a home today, at *any* point of the American compass, north or south, east or west.

If you are confronted by the problem of "hunting a house" perhaps we can save you some of the preliminary scouting. Write to House & Garden's Real Estate Information Bureau . . . whether you are looking for a winter home in Miami, Fort Meyer, Sarasota or Daytona or anywhere in the South, or an all-year residence in any climate. We'll be happy to help you. Address Real Estate Department, House & Garden, 420 Lexington Avenue, New York.

Fifty-Four for a Dime

House & Garden's experts have packed 54 bright ideas into a new book on modernization—and it's yours for a dime. They add a small wing to make a new home. Change a roof-line to restyle a whole house. Remodel a kitchen to add 1935 perfection to its "working quarters" or a terrace to give new charm to its approach. Give a weatherworn old home a new outside. Fifty-four modernization ideas, for both major and minor operations, are illustrated and described, with photographs and before-and-after sketches. You'll be amazed at how little they cost for the big return they give in comfort and added value. Before you put pencil on paper to plan, treat yourself to this new book. You really need it.

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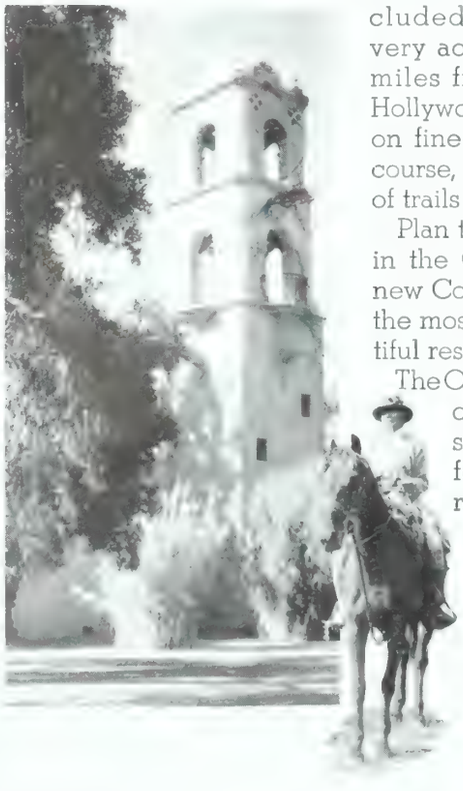
People who have the means to buy a fine home—and the inclination—read House & Garden to find out what sort of home to buy and where. There is probably no surer way to reach the people who will be most interested in the home or property you have for sale and no less expensive way, for that matter—than to list your house or acres on this page.

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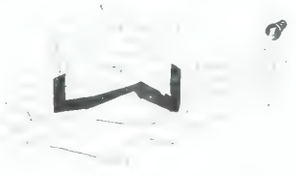


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Clarendon Hotel.

The Princess Issena

Florence Villa

The Florence Villa. Central Florida. Lake Shores.

Hollywood

Hollywood Beach Hotel.

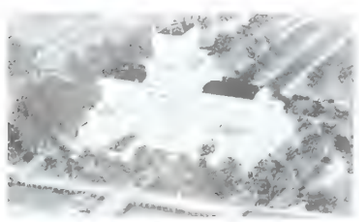
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A DIRECTORY OF FINE HOTELS & RESORTS

VARIETY AT MIAMI

Whatever your favorite sports poison, Miami can furnish it. Football . . . Army-Navy Air Corps game, December 11. Aviation . . . Miami Biltmore All-American Air Races, December 12, 13 and 14. Golf . . . Miami Biltmore Open Golf Championship, December 14 through 17. This tournament, with $10,000 in prizes, is the richest golf classic in America and consequently attracts most of the country's ranking players. Water Sports . . . Aquatic carnivals at the Miami Biltmore, December 15 and 22. In addition, there are more golf tournaments, kennel shows, tennis tournaments, and motorcycle races. The month ends with the Miami Biltmore Olympic Stars Meet (Aquatic), December 29 to 31.

POLO GOES WEST

December 15 marks the opening of the winter polo season at Del Monte, California, with Eric Tyrrell-Martin, internationally-known polo player, in charge of the sport. Since California winter weather is ideal for polo, addicts will probably gather in Del Monte for the games which will be held two or three times a week throughout the winter. Many of the homes at Pebble Beach will be opened early in December for the season.

Tennis and golf are also on Del Monte's sports program. In fact, the Santa Claus golf tournament, scheduled for December 24, on the Del Monte course, is a well-known event.

HOLIDAY BY THE SEA

A gala dinner-dance Friday evening, December 20, marks the opening of the winter season at The Cloister, Sea Island, Georgia. During the Christmas holidays, particularly, the atmosphere at this famous resort will be anything but cloister-like. There will be a series of dances—some at the Yacht Club and at the new Golf Clubhouse—climaxed by a supper-dance on New Year's Eve, to be held in The Cloister lounge. In addition, the management has planned concerts of Negro spirituals, Monte Carlo celebrations, moonlight horseback rides and cruises, and beach oyster roasts.

FLORIDA—(Cont.)

Miami Beach (Cont.)



The Hotel Pancoast

Most exclusive resort hotel in America

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Hotel Wyoming.

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St. Petersburg

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Princess Martha Hotel. In the heart of St. Peters-

FLORIDA—(Cont.)

St. Petersburg (Cont.)

Soreno Hotel.

Vinoy Park Hotel. Opens December 10. On glorious Tampa Bay. Sun-bathing . . . Every recreational fea-

Sarasota

Hotel Sarasota Terrace. Leading resort hotel. Roof

Sebring—On the Ridge

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West Palm Beach

Hotel Royal Worth. Fireproof, modern resort hotel overlooking beautiful Lake Worth. Spacious lounges,

Winter Park

Virginia Inn. On Lake Osceola. An Inn of Charm

GEORGIA

Atlanta



Atlanta Biltmore

On your visit South, stay and play in Atlanta's delightful, invigorating climate. See Stone Mountain, the famed Confederate replica of Robert Burns' cottage, Federal Prison, etc. Golf virtually every day. The Biltmore is out of the noise district; only five minutes by motor to heart of city. Excellent Southern cuisine. "Considerate Service." Rates from $3. William Candler, Mgr.

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Three Toms Inn. The aristocratic resort of the South. Specialized

GEORGIA—(Cont.)

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The Cloister

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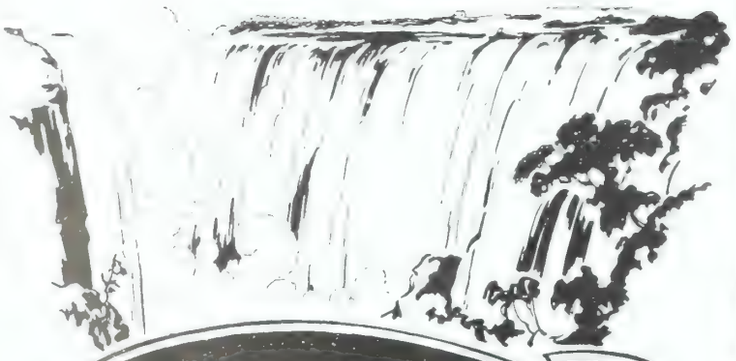
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CHRISTMAS WREATH. To all and sundry we wish the Season's greetings. May their Christmas stockings bulge. May their purchases be many and their receipts as numerous. May they be merry because they have peace in their hearts.



DONKEYS. Few things arouse less enthusiasm that prompt the horse and the dog to succeed in things that give pleasure to their masters, the donkey evidently saves his strength for other affairs. Or maybe it is because his past is so great and in so heavenly a company has he traveled that anything afterward seems of little worth.

On a swift donkey the Shunammite woman rode to search for Elisha that he might heal her son. A donkey carried Mary and the Babe safely into Egypt, and in triumph it bore Him through the Jerusalem streets once on a day. Having thus shared in the humiliation and glory of its Master, the donkey wears on its back the mark of its Master's cross. What other race is there for it to run? What other ambition to attain?

Chesterton has nobilized it in a poem. The last two verses go—

The tattered outlaw of the earth,
Of ancient crooked will,
Starve, scourge, deride me, I am dumb,
I keep my secret still.

Fools! For I also had my hour,
One fair fierce hour and sweet;
There was a shout about my ears,
And palms before my feet.

PROFIT AND LOSS. Long December evenings are a good time to cast up accounts of garden successes and failures. If you've kept notes, read them over. You may be chagrined to find out how much you planted and how little you brought to flower. Or maybe you planted and forgot. So many things get lost and forgotten in gardens. Against the failures, total up the gains—and they will be plenty. What of those much publicized annual novelties? Were they novelties after all? Were they really improvements on old varieties? Our own experience with a novelty Calendula was that it proved both unlovely and subject to disease. On the other hand, the miniature perennial Asters were a howling success. Lilacs flowered as never before. *Syringa reflexa*—apparently not well known here—was all that has been written about it. *Elsholtzia stauntoni* wins first prize. Yes, it has been a good garden year.

LETTUCE BEFORE MEAT. Californians are [illegible] en (among other things) to a strange gastronomic habit. At least, it seems strange to outsiders. They serve salad as the first course at meals. For a long time this puzzled us. We put it down to a local idiosyncrasy superinduced by the unmatched climate, when, lo and behold, it now appears a custom of very hoary lineage, going back even to the Romans.

In his *herbal*, Gerarde observed: "Lettuce is served in these days (that was the early 17th Century) and in these countries in the beginning of supper, and eaten first before any other meat; which also Martiall testifieth to be done in his time, marveling why some did use it for a service at the end of supper . . . Taken before meat, it doth many times stir up the appetite; and eaten after supper, it keepeth away drunkennesse which cometh by the wine; and that is by reason that it staieth the vapours from rising up into the head."

Now we know why Californians eat their Lettuce first and others last.

ETERNAL MEADOWS. As there is a Valhalla for warriors, so must there be eternal meadows to wander in, meadows set aside for gardeners who have finished their labor here. We hope—and it is not beyond the scope of faith to believe it—that this joy has come to five men who were great gardeners in their time and who helped many another to garden well—Julian Walter, Richard Wyman, E. R. Pierson, Carl Gr[illegible] and David Griffith.

INTRODUCTION. A newcomer among our contributors these past two months is Henry Teuscher, who writes on the new and outstanding shrubs which are now available to American gardeners. Mr. Teuscher is the Dendrologist of the New York Botanical Garden and is exceptionally qualified to pass judgment on the merits of woody plants.



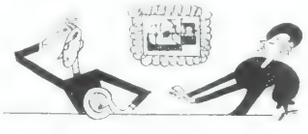
GAMEPINTS AND FOOTPELTS. At a business conference the other day we were faintly ashamed to discover how many otherwise apparently informed persons had never heard of a roof tree and what you do about it. When the topmost beam of a house—the ridge pole—is set in place the builder nails a little tree to it. Then all the workmen knock off and the owner opens a keg of beer. There's no use having the roof tree unless you have the beer.



APRIL [illegible]. the same pensive feeling—so much effort to make, so short the duration of pleasure. We always say, "Why do people bother?" and then would be terribly disappointed if they didn't. A moment's arc in the sky, and the rocket is gone. A glance at the bit of colored pasteboard, and the greeting is caught. Well, after all, the best pleasures don't last any longer than it takes you to say, "Ah!" Imagine rockets all the time and Christmas cards every day!

TWO SPITS. The old English name for the depth of a spade is a spit, and all the directions for digging with a spade are so gauged. Probably if they called it a spit, American gardeners could be persuaded to dig deeper. Scarcely a plant or bulb but is benefited by deep digging and fertilizing. Sky-reaching Delphiniums, Rose bushes, the short-spanned annual, the Lily, the Narcissus—each alike asks a fair chance given them by deep digging, and unless this preparation is made, they can't be expected to grow lustily. So we might make up a rule: One spit [illegible] cess.

CURSING HERBS. [illegible] are making herb gardens, it might be well for them to look into the ancient secrets of their success. Both Basil and Rue seem to thrive under malediction. An old planting direction reads: "They groweth fairer and higher if they be sowne with curses and injuries offred unto them." With this treatment the herb garden might well become the household's favorite pouting place.



MEN AND MODERNS. Now that Winter is officially well upon us, *homo sapiens* is subjecting himself to indoor culture. He may she go to hear music and, in moments of sublime cultural flight, stand solemnly before pictures in art galleries. Some they understand. Lots they don't. It isn't supposed to be polite for men, and above all, husbands, to make rude remarks in front of canvasses they can't understand. For their benefit A. P. Herbert in his *Tantivy Towers* supplies the proper sentiment. Men might learn it by heart and recite it on these occasions.

Was Sheba the Queen, who made Solomon gape,
A collection of parallel lines?
Was Juliet just an elliptical shape
With a few geometrical signs?
Paint Peonies green
And I see what you mean
Paint eyes like an ostrich's eggs,
But [illegible]
That the girls of our race
Have sigh[illegible]





WHITE CHRISTMAS

WHITE as snow, clear as ice, glistening as hoar frost, these gala gifts for the house assure you a dazzling white Christmas indoors as well as out. Of pottery, silver and crystal, they were selected because whites, with the gleam of glass and metal, are still the most exciting notes in decoration, vivid aids to both modern and traditional rooms. Some practical, some merely gay and decorative, all are bright and shining suggestions for your most fastidious friends.

For Classic rooms, and there's still plenty of this type of decoration, we suggest the charming Apollo head of glazed French pottery. Pitt Petri has this. In the same spirit are the graceful ram's head bookends of creamy alabaster from Diane Tate and Marian Hall. The small bowl is eggshell porcelain, almost transparent. It stands on a teakwood base and comes from Yamanaka. Practical and very good looking is the big Lenox bowl, perfectly plain except for a fluted base: Blanche Storrs. And for a perfect small gift, look at the cigarette box with its cover from an old daguerreotype case: Jessie Leach Rector. Shining mirrored dish: Arden Studios.

At the left you'll see a distinguished dish of handmade silver from Alice Sydnam. The covered bonbon dish is a Jensen design in Danish silver. For dazzling gifts, look at the rectangular vase of heavy crystal from Pitt Petri, the Baccarat crystal decanter imported by Carole Stupell and the liqueur bottle like a great diamond—polished Swedish crystal from Orrefors. Also in the glitter class is the obelisk of frosty rock crystal on a mirrored base from Elsie de Wolfe. Sloane has the column lamp of Spode china and at right of this is a graceful shell of Royal Worcester porcelain carried by Altman's. Concluding this tale of whites is the decorative pottery apple from Rebecca Dunphy and Grace Hyman Hutchins and the opaque glass vase spangled with gold stars visible at Macy's

GRAND GIFTS...



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BLACK STARR & FROST-GORHAM



GRAY AND WHITE CHINA BY WAYLANDE GREGORY



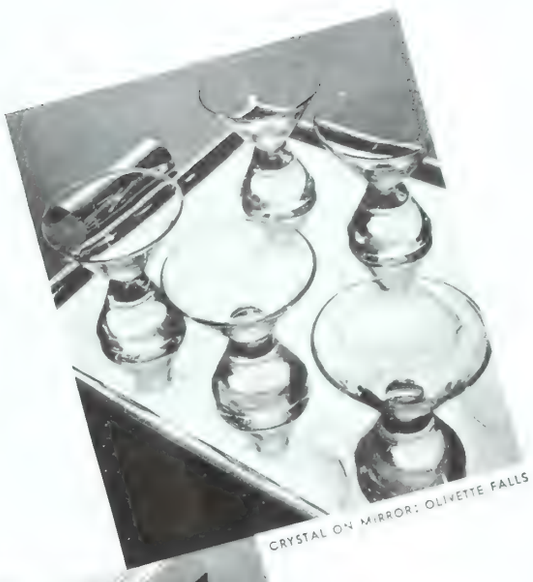


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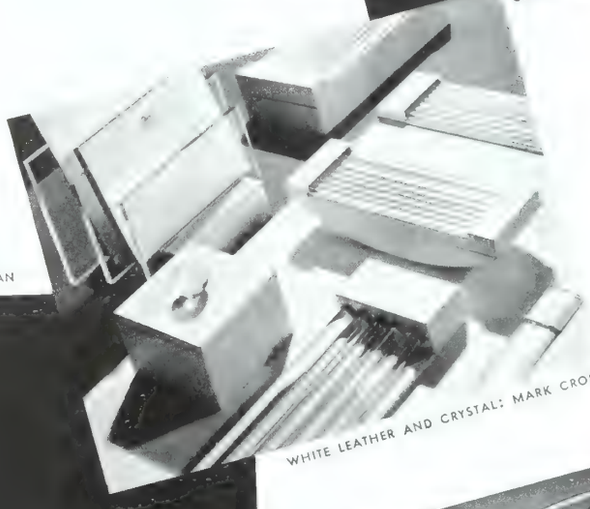


STERLING COFFEE SET: INTERNATIONAL SILVER CO.

REVERSIBLE IVORY AND BEIGE SATIN COMFORTER: MOSSE



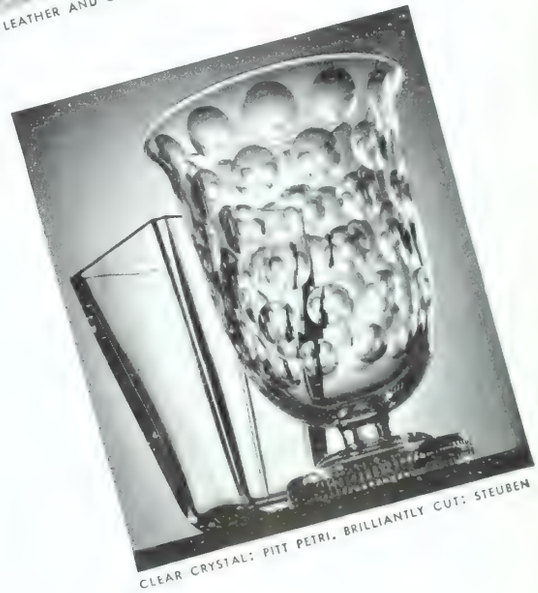
CRYSTAL ON MIRROR: OLIVETTE FALLS



WHITE LEATHER AND CRYSTAL: MARK CROSS

CRYSTAL CLOCK ON CHROMIUM BASE: BERGDORF GOODMAN





CLEAR CRYSTAL: PITT PETRI. BRILLIANTLY CUT: STEUBEN

FOR HER


SCOTCH
1977
FRENCH
PARSON
FARMER
DOCTOR
MENTOR
ENGLISH
1934
1951
11 52
PARK AVENUE
MORRISANIA
OLD HOUSE
VILLAGE CHURCH
RED SCHOOL

Samplers today



THERE are those who say that ancestors closely resemble greatness as described by William Shakespeare. Some are born with ancestors, some acquire ancestors and some have ancestors thrust upon them.

But I contend that no matter how we acquire our ancestors, by obvious inheritance, arduous research or blatant purchase, we are all either secretly or openly proud of having them. We may not flaunt a coat-of-arms on our stationery, but we are not averse to hanging it modestly in the library. And we may not brag, as an acquaintance of mine did, of being directly descended from George Washington, but we don't mind mentioning in casual conversation that of course it's not important, but *our* ancestors landed in Virginia long before the Mayflower even *thought* of sailing.

Along with this human craving for ancestors comes the timely revival of interest in needlework, as witnessed by the recent exhibition in New York in which hundreds of entries were made. Among the dozens of beautiful specimens of petit point, gros point, tapestry work and embroidered landscapes, were several of a more personal nature—needlework pictures of ancestral homes, embroidered maps of particular localities, crewel-work records of family episodes or hobbies, and last, but not least, including one of the prize-winning pieces, several cross-stitched ancestral samplers. By that I do not mean samplers made by ancestors and painlessly and proudly inherited, but contemporary samplers designed by the descendants themselves to honor the memory of their ancestors.

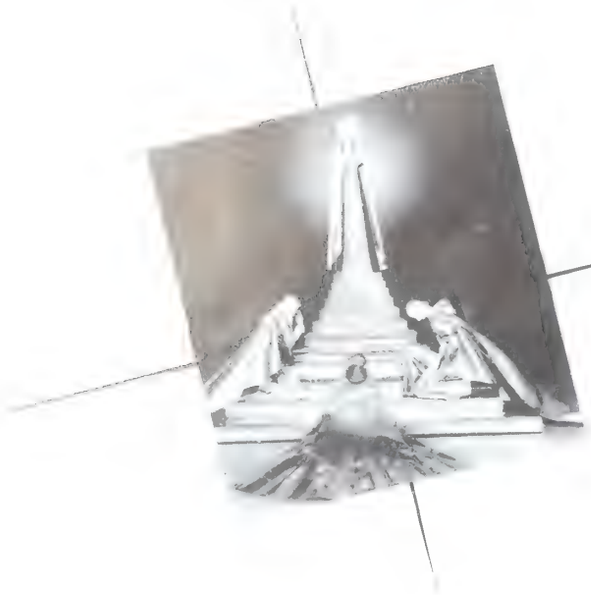
What could be a happier means of modestly gloating over one's history than embroidering it in wools upon linen, and perhaps embroidering the actual history at the same time? A good story must have some spice to hold the interest, and a good ancestral sampler must emphasize all the rich and racy and renowned episodes and individuals clustered about the family tree, judiciously ignoring the more boring details. There must be tragedies to lament, comedies to chuckle over, sterling achievements to admire, and swashbuckling adventures to stir the soul.

Take for example the sampler opposite, made by Emily Lawrence Day. In it are all the qualities a good sampler should boast of, lovely color, interesting design, beautiful workmanship, delightful humor and the essence of a family history, rich in incident and personality. The thistle, fleur-de-lis and Tudor Rose are used to show the Scotch, French and English racial strains in the Lawrence family. At the top is the well-remembered grandfather who raised fine horses, drove in an open Victoria with his wife and her double-jointed carriage parasol, and was famous for his prize pigs, even going so far as to have portraits painted of his particular pets.

Next is the ancestral Georgian house, surrounded by great Elms, a picket fence and a flower garden. The hens and chickens were important in Mrs. Day's childish recollection, so they were included. On one side is the great-grandfatherly drunken parson, a fact much lamented by the pious members of the family, but in which Mrs. Day takes a wicked delight. And below is the doctor, great- (*Continued on page* 90)

Two hundred years of the Lawrences' history, together with flower-symbols which carry back, even beyond that period to ancient ancestors, are traced in the sampler opposite. The sampler itself is modern, and from that very fact gains its greatest interest, for it serves as a sort of illustrated story wherein family hobbies, homes, quirks and personalities are woven together. Along with it should be considered the smaller sampler above. This depicts the Park Avenue home in the days of hoopskirts and lamp-posts. The later surroundings of the old house are shown at the left of the sampler opposite.

Helen Perry Curtis, the author of the accompanying story, brings out in her text the fun in this sort of family tree climbing and tells just how to go about it



WISER MEN FROM AFAR

It was strange coming across the Magi that day. A day in early September. On the streets girls fluttered past in printed flower dresses, like so many bouquets, and men wore summer suits and straw hats. From the garden still came Sweet Corn and its succulent companion, Lima Beans, and the borders were crowded with Phlox and reeling Hollyhocks and the triumphant flowering of annuals. Swimmers still sprawled along the beaches and on the Sound boys were holding their annual dinghy races. People said it was a hot day even for September.

And on such a day I stepped into a building and was shot up an incredible total of stories, coming out at the top breathless to face — of all things — the Adoration of the Magi. An artist had fashioned it reverently out of fine copper and brass, and there it stood, at the top of a New York skyscraper on a day in early September.

So much are we creatures of habit, so accustomed are we to associate certain events with particular circumstances, that it is difficult to adjust ourselves to them when they come on us unawares and apparently out of time and place. Easter Lilies and rabbits, somehow we feel, ought to be displayed around Easter and things concerned with Christmas not earlier than December. Labor Day week is no time to be encountering the Magi. They shouldn't have been there, I thought. Something was wrong about them. . . . But there I was wrong.

Some of the accounts call them Kings and tell how they brought rich symbolic gifts to Bethlehem. Others call them Wise Men who came from afar.

In the age when this story was first set down Kings counted for a great deal and Wise Men were held in awesome respect. Kings had power, and by coming to worship a King Child, they demonstrated their humility, without which men of power are mere brutes. Wise Men had traffic with the mysteries that puzzled and plagued mankind—mysteries of sickness, and the fury of natural forces in wind, lightning, torrential rain, flood, fire, famine and the sinister heaving of the ground in earthquakes. Consequently they were exalted above others. That such exalted personages should journey from afar to pay their respects to a Child was an unwonted event.

The story goes on to say that these Wise Men, having made their adoration and presented their gifts, each then departed on his own separate way. There was much for him to ponder on. A Wise Man he had come to Bethlehem from afar. He was going back a wiser man.

Our own age does not lean heavily on Kings. Shorn of their power, they remain picturesque, and, in some countries, essential, symbols of the people's will. The dictator threatens to preempt their place—the dictator without humility. But the Wise Man is still held in high regard, for in a thousand ways and in a thousand places he is still to be found penetrating the mysteries, still pushing back the veils, that he may come to the Greatest Mystery.

In laboratories, by sick beds, on mountain tops observing the stars and beneath the sea searching out the life hid from normal eyes, in far places and near, the Wise Man of today pushes forward inch by inch into uncharted territories.

Occasionally one brings forth a rich gift by which the race finds more abundant life or can correct the errors that have enslaved it. And doubtless, occasionally, one here and there penetrates into the presence of that Greatest of Mysteries, or It comes on him unawares, in places he least expected to find It. Who would have expected to find a King in Bethlehem or a symbol of the Great Mystery in a Child on His mother's lap?

To only a few is it given to be Wise Men. Ordinary mortals must be satisfied if their journeyings into the mysteries be within the limited scope of their immediate surroundings. Into the world of their home and the phenomena that make it stable and more livable and more a source of pride. Into children and wife, into flower bed and vegetable patch, into the new building that keeps him cooler in summer and warmer in winter, into the car that takes him great distances in a short time. In such homely and accustomed fields must most of us search the mysteries.

And yet it is often wiser not to search them too deeply. Often it were better to accept most of them. To take them on faith, as the saying goes, and find both satisfaction and cheer in that faith. Among the virtues accredited noble men of ancient time was that they "gathered faith for a treasure." Surely even that quality of faith can be accorded the everyday mysteries we encounter about us. It is possible (for I have seen it) to find the Wise Men at their adoration on the top of a New York skyscraper. And it is possible, too, to come away a wiser man.

The mark of a wise man, whether he be penetrating great mysteries or small, is that he is constantly urged forward by a pressing discontent. He cannot stay here. He must go on. He must go on his separate way. Once the first faint glimpse of It is revealed to him he is always seeking another and still another country.

A poet has captured this fact in four lines, and the lines are these—

> For ah, the Master is so fair,
> His smile so sweet to banished men,
> That those who meet Him unaware
> Can never rest on earth again.

Richardson Wright



Bright gold and silver on the Christmas table

GLITTERING gold and silver aluminum foil give dazzling decorations to this festive Christmas dinner table. Amusingly designed trees, wreaths, candlesticks and place mats make up a sparkling and very modern ensemble: All from B. Altman. Crystal glasses cut in a graceful leaf pattern, and place plates of softly shining silver lustre pottery, add to the brilliancy of the scene. Glasses from the Steuben Glassware Shop; plates, Altman's. The ash trays of heavy polished crystal, bowl shaped, come from Gerard; flat silver is Wallace's distinguished Georgian Colonial design from Ovington's. Napkins of gray damask, smartly monogrammed in dark blue and maroon, were designed and executed by Mosse. Kittinger makes the Duncan Phyfe furniture, reproductions of museum pieces. As background for all this glitter, a screen in chartreuse leather studded with chromium nail heads was used: Olivette Falls



SEE PAGE 87 FOR THE JEWELER IN YOUR CITY THAT HAS THESE GIFTS



Holiday heritage • Fine gifts to give your favorite friends. Sterling silver bread tray, about $30; John Wanamaker. Useful dish of plated silver, deeply fluted, large enough for a multitude of purposes, about $10; Ovington. Oval gallery tray, plated, with luxuriant decoration, about $45; Black Starr & Frost-Gorham. Simple sterling sauce boat with ebony handle, matching tray, about $25; Ovington. Sterling silver sauce bowl, about $11, matching ladle about $3.50; sterling silver vegetable tongs, about $10; sterling silver pistol-handled salad set, about $6; all Brand Chatillon. Round sterling silver tray, about $28.50; Ovington. White Lenox china after-dinner coffee pot, with svelte lines, about $5, cups about $14 doz.; Olivette Falls. Stationery wardrobe, gray with fine stripe, including papers of various sizes, about $5; Brand Chatillon

HOUSE & GARDEN'S 50 CHRISTMAS GIFTS

There probably never was a time when a gift for the home was more wholeheartedly welcome. With dinner parties back in fashion, the home scene needs a lift with a bit of chromium and crystal — a modern ceramic — a porcelain lamp. The hostess wants a happy thought in a smooth new service gadget. And the brilliant new things in the market are (Heaven forbid!) not merely practical, but so lovely to look at that it's actually smart to be sensible this Christmas.

Best of all, it isn't expensive. You can flatter a woman's good taste with gifts of real distinction and keep within your budget. You can make a man comfortable and bask in the glow of his gratitude for a mere trifle. If you don't believe it, here are House & Garden's Fifty Christmas Gifts to prove it. They've been chosen to help you find things that are really distinctive—at a price. Not more than three or four out of the whole fifty of them cost more than ten dollars, and some come under the dollar mark.

Where can you buy them? Right near home . . . not merely in the shops of New York. Turn to page 87 for the list of stores in cities dotting the map from coast to coast that will carry these fifty gifts, and display them for you in a special House & Garden gift section. Reach right now for paper and pencil. You can actually order everything by number, over the telephone, or in a single letter to the store nearest you. Or you can have the fun of seeing them all in a glittering Christmas spread. Use this list to "save your heels" and you'll come through the holiday season with a reputation as Gift-giver No. 1 among all your friends and relations

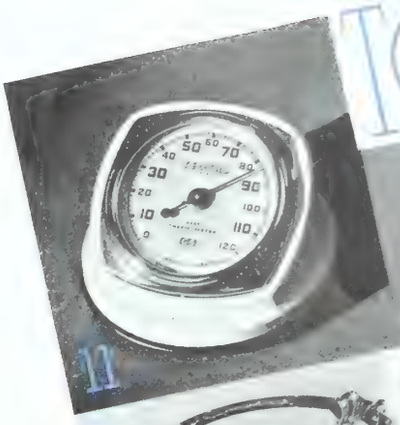




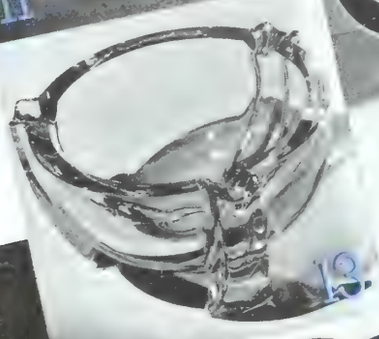
gifts that will add a special graciousness to a lady's private life. 1 For her dressing table, a lamp that combines white wood with crystal rondelles and shade alternates white corduroy with colored grosgrain. About $8 complete. Bonwit Teller. 2 Refreshing eye-opener, ivory-white 18-piece breakfast service, delicately embossed, with rosebud handles. About $8.50. Hammacher Schlemmer. 3 Guest towel with floral design, attractive when hung folded or opened. About 60c. Lord & Taylor. 4 Blue mirror glass and metal clock as modern as its electric movement. About $10. Bonwit Teller. 5 Sturdy towels of faultless quality, in a simple design to suit any bathroom. About $8.50. Lord & Taylor. 6 Luscious tufted bath rug, reversible, in delectable colors. About $4. Lord & Taylor 7 Chromium and crystal rack for toast and butter on the breakfast tray. About $8.50. Carole Stupell. 8 Practical tailored blanket cover of new Lustercale in soft colors, set off by white embroidered scalloping, large hand appliquéd monogram. About $8.50, monogram extra. B. Altman. 9 Traveling bottle bag padded against breakage, holds two bottles and a jar. About $3. Lord & Taylor. 10 News: A comfortable that will not slip off the bed! Wool-filled, covered with Celanese taffeta on one side, matching blanket on the other. About $11. B. Altman

TO DELIGHT A WOMAN

TO PLEASE A MAN

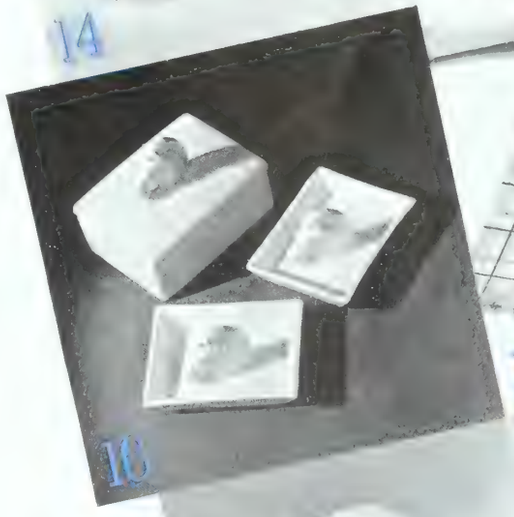


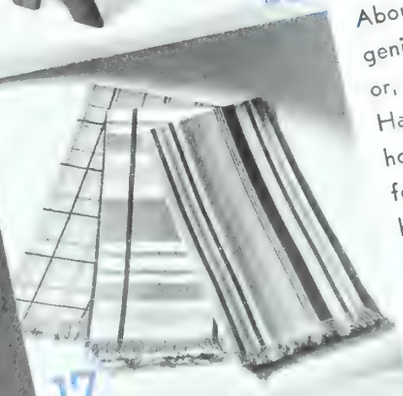


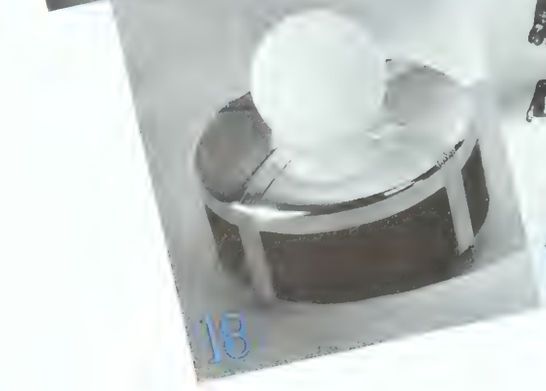














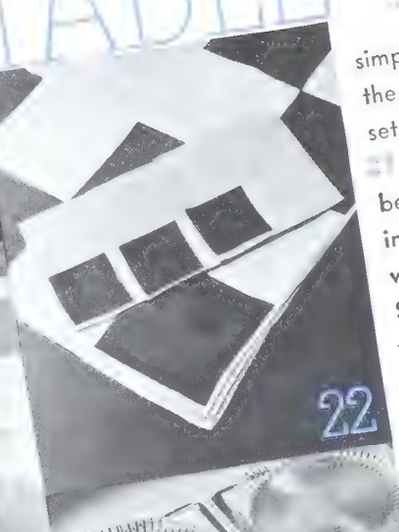


No matter how particular or pampered he may be, here are gifts with welcome guaranteed. 11 He may guard his health with a small desk thermometer to gauge room temperature. About $1. Hammacher Schlemmer. 12 To ease the grind of the daily shave, electrically lighted mirror that stands or hangs. About $10. Lewis & Conger. 13 Ash tray huge enough for the most avid smoker, handsome in its own right and only $1. Macy. 14 If he loves to mix, this drink maker will cooperate completely. About $5. Lewis & Conger. 15 Rock maple rack to cradle his favorite magazines or papers. About $4. Macy. 16 Horses, the decorative emblem of the year, on a white porcelain smoker's set. About $1.25. Bonwit Teller. 17 Vivid fringed bar towels, with printed plaids or stripes in strong colors, strikingly combined. About 60c each. Saks-5th Ave. 18 Ingenious gadget: a bed-side night light or, turned over, a flashlight. About $3. Hammacher Schlemmer. 19 Jet-black horses copied from an old pennybank, for book-ends or to hold a young man's hoardings. About $2 a pair. B. Altman. 20 Small iron skillet, wood cover and tray. For individual service on informal occasions. About $2. Lewis & Conger

SEE PAGE 87 FOR SHOP NEAREST YOU THAT HAS THESE GIFTS

TABLE TOPPERS

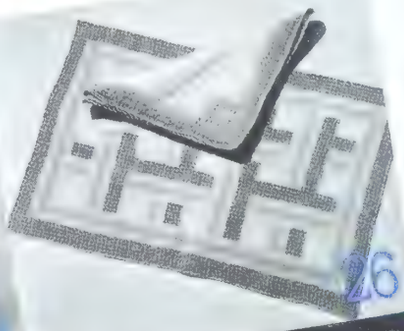


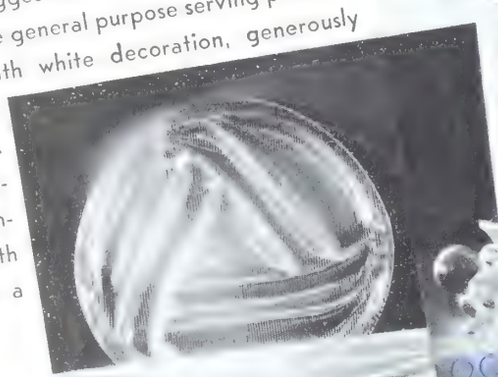




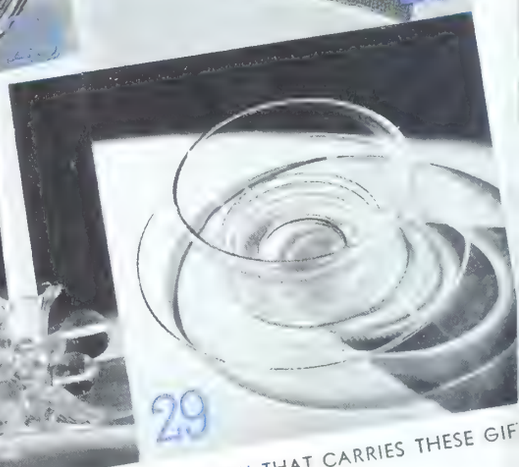
Here are arresting gifts for one who loves to set a distinctive table: 21 A lift at meal's end with Harlequin after-dinner cups and saucers in delightful colors to be matched or strikingly combined. White banding and handles set off the vivid shades. About $5 for 8. From Sloane. 22 Luncheon or buffet cloth of natural linen with bold block border in new deep shades of brown, wine, skipper blue, vivid green. It will contribute a gay note to informal entertaining. 6 matching napkins. About $5. From McCreery's. 23 For between-course smokers, a cigarette box of chromium and crystal, worthy of a place on the table, blending with almost any setting. About $4. From Macy. 24 Bright background for a salad, handsome glass plates in a fresh square shape, with sparkling cutting. We suggest a set of six at about $4. From Macy. 25 A welcome general purpose serving plate, of brilliant blue pottery with white decoration, generously large, comfortably flat, for a variety of foods. About $2.25. From Ovington. 26 Filet lace combines a modern look with traditional richness in a simple and beautiful tile pattern for the formal table. 17-piece runner set, about $25. From McCutcheon. 27 Glass, in a new corduroy or ribbed effect, makes a different looking relish dish, commodious in size, with tidy compartments. About $10. From Hampton Shops. 28 No table is lovelier than its centerpiece. Here is crystal fruit, with candlesticks attached, to form a distinguished decoration. About $15. From Ovington. 29 This chastely designed salad bowl and tray are amply proportioned, and the set comes to only about $2.50. From Macy. 30 Busy Susan: octagonal crystal mirrored plaque that lies flat on the table and revolves smoothly to offer easy access to condiments. 16" diameter, about $8; 18", $11. From Hammacher Schlemmer

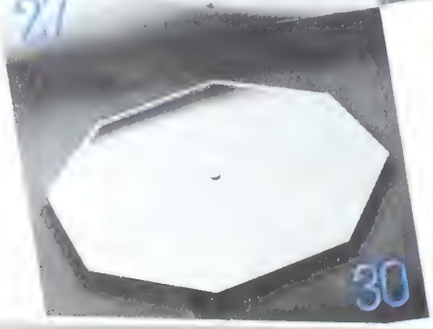








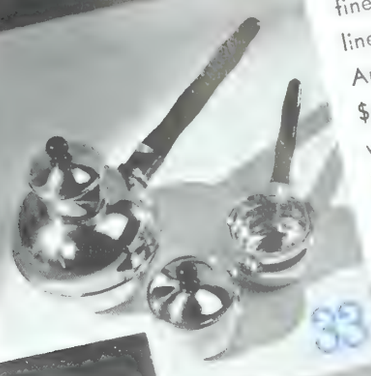




SEE PAGE 87 FOR SHOP NEAREST YOU THAT CARRIES THESE GIF

SERENE SERVICE



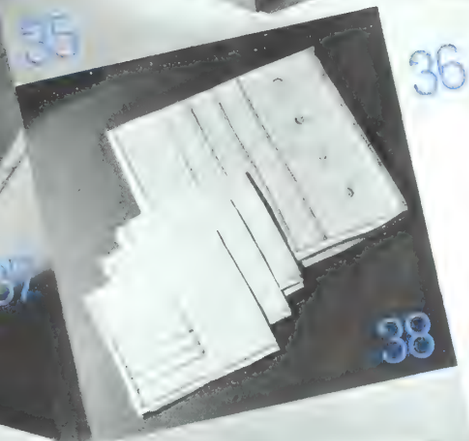














Give things that serve to keep a hostess happy. 31 Double-decker tray, for canapés or cookies, in white, yellow, or light green painted tôle, with sturdy wire handle and graceful gold decoration. About $3. From Bonwit Teller. 32 They also serve who only sit and write. For invitations, thank-you notes, or merely friendly correspondence, inlaid stationery in sand color with brown borders. The box itself, white with gold lines, is attractive and usable. About $1.50. From Lord & Taylor. 33 An irresistible individual coffee service of pewter, inspired by an old Guernsey jug, has quaint long handles of black wood for easy pouring. The set of three pieces, about $6.75. From Hampton Shops. 34 Polished chromium serving dish with ivory knobs. The scroll handles make it easy to pass around, and it is deep enough for relishes or rolls, carrots or crackers. About $3.50. From Ovington. 35 If the kitchen is in order, the house runs smoothly. Convenient recipe file with classified compartments, brightly colored waterproof covering, humorous chef decoration. About $1. From Lord & Taylor. 36 No fear for fine furniture if cocktail glasses are slipped into these gay linen coasters, and laps are protected with matching napkins. Amusing designs, bright dark colors. Box of 12, each, about $1. From Lord & Taylor. 37 An old Scotch thistle on such warm new colors as plum, gray, bitter-sweet, in a tôle tray. Wire rings at both ends will hold glasses. About $7.50. Macy. 38 For bridge or tea, a sheer cloth and napkins of hand-embroidered natural Bisso linen. About $6. McCutcheon. 39 A charming silver-plated tea caddy or cigarette box of Sheraton inspiration. About $8. Sloane. 40 Indispensable tilt-top table of wood, opens easily, stands firmly. Colors or wood tones. About $7. Lord & Taylor

HOUSE CHEER

Remember the house with decorative gifts of beauty that will long outlast the holidays. 41 By Waylande Gregory, American ceramic artist, Madonna plaque, modern in design, reverent in spirit, white, with smoke-gray base. About $12. Gerard. 42 Silent butler of tôle in such colors as turquoise, burgundy, brown, to add a bright spot to any room. About $2. Sloane. 43 So good-looking that it is desirable in many kinds of rooms is this small white clock that keeps entirely dependable time. 8-day movement. About $7. Ovington. 44 A large and shining sweetmeat box of chromium-plated brass, beautifully designed. About $15. Hampton Shops. 45 Horses again—this time in ivory porcelain as the base of a charming lamp. Ivory clair de lune shade is bound in brown grosgrain. About $8.50 complete. Sloane. 46 White wire swags form a hanging plant stand. The pots (red, yellow, green) are just the right size for small plants. About $5 complete. McCreery. 47 This hurricane lamp will bring to a room its heritage of old-fashioned charm. Antique Pompeian green base. About $1.50. Ovington. 48 True French tôle colors are used for this fluted tôle plant holder. About $5.75. Sloane. 49 The tinkle of prisms lends formality to crystal candelabra. Give a pair to grace a mantel. About $5 each. B. Altman. 50 Always welcome, a usable clear glass vase, with leaf appliqué. About $3. Macy



SEE PAGE 87 FOR SHOP NEAREST YOU THAT CARRIES THESE GIFTS

How to survive your architect



IN AN Elmira, N. Y., home is a strange phenomenon. The corner of the living room mantel bears a name and date. It is the name of the architect who built the house. In the course of its designing and erecting the owner became so fast a friend with his architect that he asked him to sign the house.

Not all friendships of client and architect end in so fortunate a fashion. Clients have a notion that dealing with an architect is a one-sided fight in which the owner finally succumbs in a barrage of blue-prints, T-squares, compasses and thumb tacks. They fear that architects have a way of overriding the client. And somehow, the local builder can do just as good a job anyhow and doesn't have to be argued with so much.

The prescription for "How To Survive Your Architect" is simple. First you must know what *you* want. Then you must know how the architect works to give you what you want. Remember that an architect is anxious to please and satisfy his client. His business is built up on satisfied clients. But first consider what *you* want.

THE first step in discovering what you want is finding what you and your family need. Don't think of architectural styles. Think of rooms and closets and kitchen and hallways and bathrooms. Think of children growing up and entertaining their friends. Think of yourselves entertaining your friends. Think of the kind of bedroom you've always wanted to sleep in and the kitchen you've always wanted to be mistress of. Think of nursery and basement work room, of linen and cedar closets.

WHEN you've found out what you need, you can begin thinking of an architectural style. Any good architect can fit your needs to any style you choose. And the way to choose your favorite style is to ride around and see houses and to study them in magazines. Keep a scrap book of house pictures and house plans. Only, don't expect your architect to be able to incorporate in your house *all* the ideas you gather. The architect has to survive his clients just as much as the client the architect. He culls out your ideas, and, if he is a good diplomat and knows his profession well, he can convince you that some of his ideas are better, or at least more practical for the particular problem, than yours.



NOW just what are the functions of an architect? His first job is to interpret your dreams and plans into a buildable project. He must give your design individuality so that your house doesn't look like everyone else's house. First he makes small sketches of plans and elevations—shoals of them sometimes—until your needs and wishes are satisfied. Changes made after this point cost money—the fewer of them the better. From this he develops large scale working drawings for the builder and writes the building specifications—a task that requires great care and exactness. When the various documents that you have to sign (see July House & Garden, page 51) appear, he is at your elbow as adviser. From the moment building commences he is on the ground inspecting the quality of the work and seeing that his specifications and yours are well and truly carried out. For this extensive array of duties he charges, on residential work, around 10%—and he's earned every penny of it.

Few houses are finished exactly as they were planned. There are bound to be adjustments here and there. But the main adjustments should be made when the house is in the chrysalis of its rough sketches. This means that you must make up your mind before building commences.

Have confidence in your architect—that's the best way to keep your friendship for him and, incidentally, get a good house.



Cape Town Colonial

by William B. Powell

IT'S a thrilling and stimulating sensation to find yourself in a land where building is going on at a mad pace. I experienced it in Russia two years ago, but there the Soviet program was confined mostly to commercial structures and public buildings. It is very different in South Africa. In that booming country one sees not only theatres, hotels and apartment houses being erected, but also the pleasant sight of houses going up. And such attractive houses! Especially in the peninsula which culminates in that impressive rock jutting out where the Indian and Atlantic oceans meet, the Cape of Good Hope.

The type of Colonial architecture around Cape Town is as unique as it is effective. I wish we found it in our cosmopolitan American mixture of architecture. It is, of course, Dutch—but with many distinctive features. The gables have more curves than those usually found in Holland and they are embellished with a wealth of mouldings. Although the stucco decorations may give the pure white façades an appearance approaching that of a wedding cake, in most cases the effect is very attractive. Other features of South African houses are bas reliefs—usually illustrating something from the saga of the family within—the use of half-shutters, and thatched roofs.

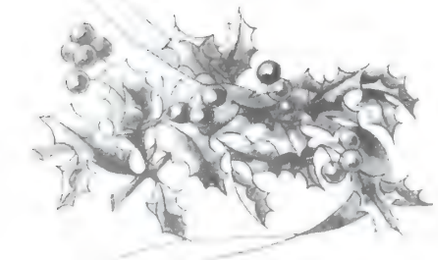
The roofs are quite different from those seen in England and on the Continent. They are flatter, for one thing, and the color is more of a gray than brown. Having often been told in England that the reason we couldn't have thatched roofs in America was because the sun would make the thatch too hot and liable to catch fire, I wondered how the thatched roofs of the Cape Town houses managed to weather the heat of the South African summer sun. It seems they are made of a reed which grows only in the Cape Peninsula—a reed that will not ignite. This is something for American architects to look into. So many Cotswold houses and those of cottage type of architecture look a hundred per cent better when covered with roofs of thatch. South Africa may have the solution for us.

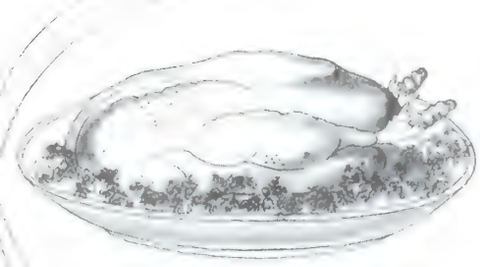
Four of the most interesting houses around Cape Town are shown on these pages. The oldest of all, and the prototype of those dignified and spacious homesteads found on the Peninsula, is Groot Constantia (Groot means large). The house was built by that farseeing South African benefactor, Governor Simon van der Stel, and is the best example of their 17th Century architecture. It was destroyed by fire a few years ago, but it has now been restored to its original condition and still retains its dignified old-world atmosphere. The district of Constantia, only a few miles out of Cape Town, is a great wine grape growing country. So it is natural that Groot Constantia is now used as a Government wine farm. The dining hall at the back of the house looks on to the wine cellar built by Hendrik Gloete in 1791, and is ornamented by the famous Anton Anreith pedament showing Ganymede surrounded by children. The large lofty rooms of Groot Constantia, filled with old Dutch furniture, make it one of the show places (*Continued on page* 80)


Groote Constantia
Morgenster
Ida's Valley Stellen Bosch



The Famous ... from Dickens









AREN'T you just bubbling over with the Christmas spirit, now that it's time to plan your Christmas dinner? What famous meal do you immediately think of when you think of Christmas? The Cratchit family dinner, of course, in Dickens' *Christmas Carol*. In fact, the whole book is crammed full of food ideas.

Do you remember the big pile of "turkeys, geese, game, poultry, brawn, and great joints of meat, sucking pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch" that Scrooge saw in his dream, heaped before the jolly giant (The Ghost of Christmas Present), seated in easy state on a kind of throne in Scrooge's very own room.

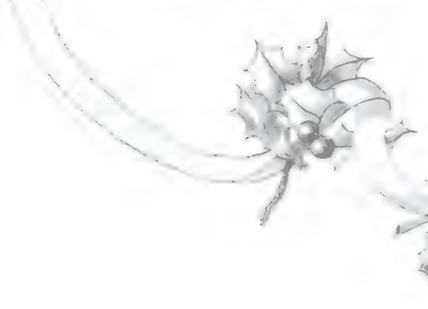
Then the description of the city streets: the poulterers' and fruiterers' shops where "great, round, pot-bellied baskets of chestnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the doors and tumbling out into the streets in their apoplectic opulence"—Also, the Spanish onions, and piles of filberts, pears and apples "in blooming pyramids", the clusters of grapes and strings of "Norfolk Biffins, squab and swarthy, setting off the yellow of the oranges and lemons—"

Then we come to Bob's house, and the vivid picture of the joyous enthusiasm with which the entire Cratchit family devoured the simple meal of roast goose, stuffed with sage and onions, eked out by mashed potatoes and apple-sauce; and as the crowning touch, "the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy—" Then the hot stuff in the jug, concocted by Bob himself, which they drank from the family display of glass, two tumblers and a custard cup, while the chestnuts sputtered and crackled noisily on the hearth.

Why strive any further for Christmas menu ideas? Let's just duplicate to perfection the very same menu for our own Christmas dinner. By the way, though, do you know what Dickens meant by "Biffins", "twelfth-cakes", and "steaming Bishop"? I am including recipes for these, in case you wish to elaborate a bit on the Cratchits' meal.

ROAST GOOSE WITH SAGE AND ONION STUFFING. In the first place, it is essential to choose the goose with great care. Geese live to be incredibly old and tough, and we want a young one, big enough, however, to have some meat on its bones. The skin should be white, the breast plump, the feet yellow, smooth and limber, the windpipe easily broken; weighing from ten to twelve pounds. It must be carefully singed, picked the plugs of feathers pulled out, and well washed and dried inside and out.

For the stuffing: Boil 6 large onions until tender. Drain and chop fine. Then add 6 fresh leaves of sage, 1 teaspoon of salt, 1 teaspoon of sugar, 1 teaspoon of prepared mustard, a little pepper, 1 large or 2 small apples, pared and chopped fine, a dash of nutmeg, if you like it, 2 cups of fine bread-crumbs and 2 tablespoons of melted butter, all lightly mixed together and put into the stomach of the bird.





Christmas Dinner

Famous "Christmas-Carol"

by June Platt



Now, with a very sharp knife, peel a small lemon, removing all the yellow rind, but leaving as much of the thick white part as possible. Place the lemon in the center of the dressing, sew up the bird and truss well. Cover the breast with a strip of pork. Place in roasting pan and put in hot oven (500°) for forty-five minutes. Remove from oven, pour out all the fat, sprinkle the bird with salt and pepper, dredge with flour and return to oven. Reduce the heat to 350°. When the flour has browned, add a cup of hot water and baste the goose often. It should cook at least three hours.

When ready to serve, mix a teaspoon of dry mustard with water until smooth, add a pinch of cayenne and 3 tablespoons of port wine. Heat gently. Make a slit in the apron of the goose. Remove the lemon, being careful not to puncture it, and pour into the body the hot port. Garnish and serve at once with gravy, which, like Mrs. Cratchit, you have made separately. You remember, she solved the problem of roasting the goose by sending it to the baker's.

GRAVY FOR GOOSE. Slice a large onion and fry it in butter with 1 pound of beef cut in little squares, until slightly browned. Then pour over it 1 pint of boiling water. Skim and add a little parsley, 1 pinch of thyme, 1 clove and 3 peppercorns. Simmer for an hour, or until well reduced. Strain and add the drippings from the goose. Skim off all the fat. Make a roux of 1 teaspoon of butter and 1 of flour. Cook together for several minutes, then add the gravy. Simmer a minute or two, and then serve with the goose.

MASHED POTATOES. Peel, wash and quarter 12 potatoes. Place them in an enamel pan with a half lemon. Cover well with water, salt lightly and boil until tender, but not falling apart. Drain well, remove lemon and put potatoes through a ricer. Add a lump of butter and a little salt, and place pan on low fire. Beat well until perfectly smooth, then add, little by little, a cup or so of hot cream, beating furiously, meanwhile with a wooden masher or spoon until light and fluffy.

APPLE-SAUCE. Wash, core and quarter but do not peel a dozen tart red apples. Put them in an enamel pan and add 1½ cups of sweet cider. Cook until tender, drain and put through a fine sieve. Sweeten to taste with white sugar, adding a little of the drained-off juice, if too thick. Heat slightly, add a squeeze of lemon juice and stir in a small lump of butter. Serve very cold.

PLUM PUDDING. The day before making the pudding, blanch, dry and halve 4 ounces of almonds. To make the pudding:

First, wash and dry well ½ pound of good currants. Chop ½ pound of seeded raisins. Also chop fine 1 ounce each of candied lemon peel, citron and orange. Chop fine 1 ounce of the previously blanched almonds, including a bitter almond, if procurable. Reserve the rest.

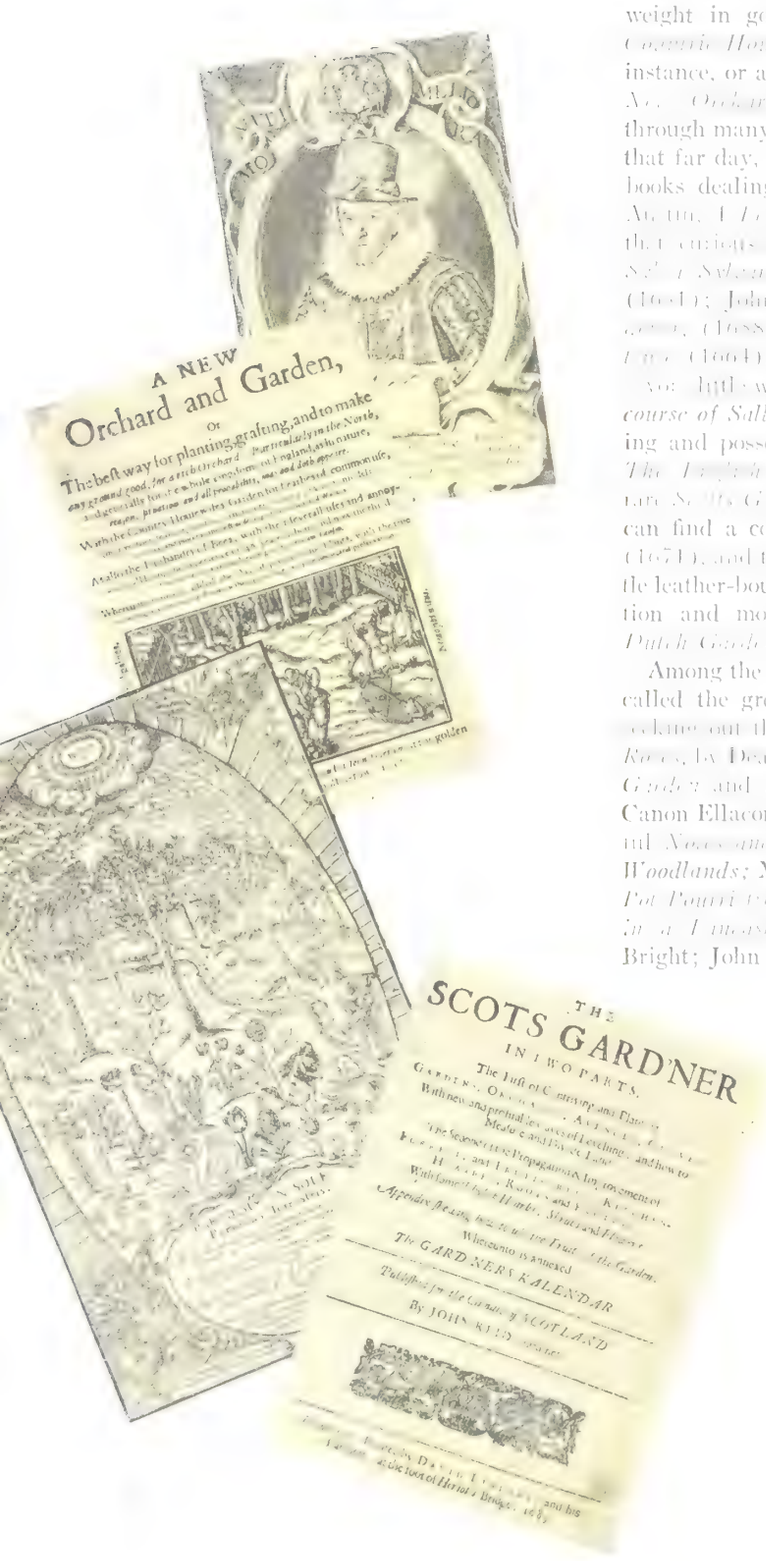
Rub 6 lumps of sugar on a lemon until well saturated with the oil, then crush them in a small glass of brandy. Prepare ½ pound of grated dry bread, and add to it a cup of flour, in which you have sifted ½ teaspoon of (*Continued on page 92*)



Said Tiny Tim

Books for Gardeners

by Louise B. Wilder



MANY happy returns of the day are assured the garden lover who finds beneath the gleaming tree on Christmas morning, done up in bright non-committal paper, a number of books on gardening.

What a gift would be one of those little slender volumes now worth almost its weight in gold! William Lawson's *The Countrie Housewife's Garden* (1623), for instance, or any of these others: Lawson's *New Orchard and Garden*, which ran through many editions, a real best seller of that far day, or that most delightful of all books dealing with fruit-trees, by Ralph Austen, *A Treatise of Fruit Trees* (1653); that curious work, of Lord Bacon's pen, *Sylva Sylvarum, or a Naturall History* (1661); John Evelyn's *The French Gardener* (1658) or his *Kalendarium Hortense* (1664), bound with or without that very little work entitled *Lucretius: A Discourse of Sallets* (1671). Still worth reading and possessing are Leonard Meager's *The English Gardener* (1670), and the rare *Scots Gardner*, by John Reid, if you can find a copy, as is John Rea's *Flora*, (1671), and to name one more, that fat little leather-bound book compact of information and most engagingly written, *The Dutch Gardener*, by Henry van Oosten.

Among the works of those I have loosely called the great Victorians I would urge volume out the following: *A Book About Roses*, by Dean Hole; *In a Gloucestershire Garden* and *In My Vicarage Garden*, by Canon Ellacombe; Frances Hope's delightful *Notes and Thoughts on Gardens and Woodlands;* Mrs. Earle's three volumes of *Pot Pourri from a Surrey Garden; A Year in a Lancashire Garden*, by Henry A. Bright; John Sedding's *Garden Craft Old and New;* Forbes Watson's *Flowers and Gardens; The Garden's Story*, by George H. Ellwanger, and H. B. Ellwanger's *The Rose*.

Few more delightful essays on gardening have ever been written than E. V. B.'s *Days and Hours in a Garden*, few more perennially entertaining than *My Summer in a Garden*, by Charles Dudley Warner. Though these must come to hand second-hand, so to speak, none need hesitate to offer them to any true lover of flowers and gardening as a Christmas gift. They provide such reading as may be long sought and seldom found. "That is a good book," it has been said, "which is opened with expectation and closed with profit." Of such are the works of the great Victorians.

A garden book-room is becoming increasingly usual in many homes, and a delightful retreat it is. A garden book-shelf is a commonplace in every country and suburban house. In one delightful country house where I occasionally spend a night there is a shelf of garden books, some old, some the latest, over the bed-table in the guest room. This seems to be the last word in thoughtful entertainment. Many a city dweller finds relief and refreshment in the detour round the futilities of every-day furnished in the pages of books about flowers and gardens. To provide such is to give something of lasting value.

Of course, the friend to whom you wish to give a book may be interested in a special line—it may be old garden books or herbals, or the many beautiful books of hand-colored flower prints, among which are those of Andrews, Edwards, Thornton, Curtis, Loddige, Sweet and Maund; or his hobby may be the Clematis, the Iris, the Rose, Lilies, rock gardens, herb gardens, the history and legends of gardens, plant-hunting, or just common or garden gardening. Whatever it is there is a book for him. Some authors confine themselves strictly to facts, others offer something more—a sort of spiritual pabulum that not only informs but nourishes, sustains and stimulates. Such books are as necessary in the making of a well-rounded gardener as the merely factual fodder. Francis Bacon wrote, in one of his essays, "Some books are to be tasted, others swallowed, and some few are to be chewed and digested." Here are all kinds for your choice. Those marked * are known to be out of print. In selecting garden books originating in England it should be remembered that they (Continued on page 8*)



Letter Perfect

I secured several of this year's best paper in your Christmas list. Left row: Linen-edge galantine, double-edged. Beaded-edge Goodman. The classic and lift-lined envelopes below, to Eaton's Foreign Mail, all in paper with engraved pocket design. Paris does the role-size text and ladies' in these attractive combinations: Black stone & Frost Graham. White is smart on Hand ribbed paper Mores Fairmont matted friends we suggest Eaton's Hybrid in haze Ide Storm's Right row: Linen-edge & roll in with the red lined en velope ladies' Magic. Eaton's Gold sand shorts. French paper im ported De Marte and Hunt's berry bone in crisp blue from Dempsey & Carroll. The Engraved is Eaton's Petersburg Text Steam

ERNEST H. WILSON

ROBERT FORTUNE

LORD MACARTNEY





AS BANKSIA ROSES GROW IN THE SOUTH

Plant hunters and Roses from China

Wherein are recalled the achievements of certain explorers who had an eye for flowers · By Ethelyn E. Keays

THE romance of the introduction of Chinese Roses into Europe, and thence to America, takes on a living meaning when we spot our story with some of the fascinating events which have made the discovery and spread of Roses from China possible. It becomes a tale of the sea and of those forgotten men, Kerr, Banks, Macartney and others.

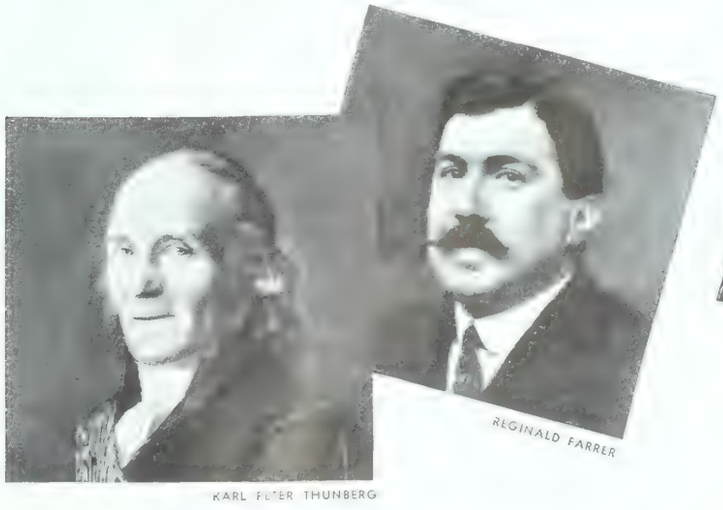
Hints of the wealth and culture of China had wafted over Europe by way of Persia from time immemorial. The great Mediterranean traders, even the doughty Phoenicians, found no way of reaching China by the sea, the only approach to this secluded greatness being by the hazardous overland caravan route through the mountains of Tibet.

Irrigation, agriculture and garden making, even the creation of garden varieties, had gone on since long before the Christian era. We may well imagine that Confucius, fatigued by his study, went into the garden for relaxation and there spent a few delightful quarter-hours drinking tea and smelling a Rose or a Honeysuckle, admiring the exotic beauty of an Orchid or the gay festivity of an Azalea. In the great days of Genghis Khan, Marco Polo, his father and his uncle penetrated into the court of China, going there by the overland route. When Marco Polo returned to Venice, having spent thirty-five years in China, he came overland. His tales were of such grandeur and wealth that his veracity was doubted, but his book of adventures set the Western world aflame with desire to get to China by some passage of the sea. Quickly the spirit of exploration spread and when Vasco da Gama rounded the Cape of Good Hope, the sailors and traders of Europe knew that China could be reached by way of the sea.

The intrepid Portuguese established themselves at Goa on the west coast of India and at Macao not far from the present city of Hong Kong, places they have held ever since. They managed to introduce the sweet orange of China into India and later to bring it from India into the south of Europe. In 1600 Queen Elizabeth chartered the East India Company of England, which in time established trading centers in India and China. Other nations followed.

At first, though not for long, the strangers from Europe were met in a friendly manner by the Chinese. Soon there developed a great resistance, especially to the English. The jealous Portuguese misrepresented the English as pirates and enemies; the early adventurers resisted the imperial control of the merchants they dealt with, not realizing that these merchants had to bow to the will of the all-worshipful emperor; and some unfortunate clashes took place between the Chinese and the bold, brawny British seamen. For Western traders and explorers, China became as difficult to break into as it had been to find. The process of opening it to exploration was painfully slow.

Very early the acquisition of strange plants became of absorbing interest, even though conditions were next to impossible for bringing them home. The famous Royal Society of London, founded in 1660, serves as a sort of tie between the science of navigation, which it greatly advanced, and the advancement of horticulture. The tie is again important because of the joint activities of the Royal Society and the East India Company's outposts. The foundation of the Oxford Botanic Garden, the Chelsea Physic Garden, the Chiswick Garden and the Edinburgh Botanic (*Continued on page* 93)



KARL PETER THUNBERG

REGINALD FARRER



THE OLD VARIETY, PERSIAN YELLOW



MARTINUS ANDERSEN

Angels and Ministers of Grace



FOR FURTHER INFORMATION SEE PAGE 92

TREES

And three ways to trim them

as suggested by Scott Wilson

[illegible] gay trimmings from B. Shackman

MODERN. Crisp and glittery, the modern tree opposite is trimmed entirely in Cellophane and crystal. Cellophane drinking straws, threaded together outline tiers made of wire hoops. Bunches of straws, tied in the middle, flare into airy sunbursts. Photographs show another use for straws, a Cellophane [illegible] J. J. Wol-

EMPIRE. You can make these shining silver trappings yourself. Swags are tinsel; violins, horns and swans inexpensive toys silvered. Lyre is cardboard covered with silver "flitter". Wreaths, Artificial Flower Company. Lights, F. A. O. Schwarz



VICTORIAN


EMPIRE
MODERN



TROWBRIDGE

English manor dining room in Illinois

In the home of Lawrence F. Stern at Glencoe, Illinois, the dining room is reminiscent of an English manor. In fact, the walls are finished with plaster sheets cast on an old building in England. Table, dresser, chairs and sideboard are in the traditional oak. At the windows and on chair pads is a [illegible] and white linen. Delft tiles surround the fireplace



SAMUAL A. MARX (who was also architect of the room opposite) left his own designing imprint on the living room of his house at Glencoe, Illinois. The cabinet is especially interesting. Walls are white, glazed lightly with Venetian red. On chairs are brown and ivory chintz and hangings are electric blue. Rugs are old Ming in brown and ivory

As an architect designs his living room

DORMER WINDOWS . . . as they generally are . .

By Gerald K. Geerlings

Even the smallest dormer is so expensive that a half dozen may cost as much as an entire roof. This being true they should do an efficient job of admitting light and air, and they should add to and not subtract from the appearance of the house. In advising a home which is to be built or remodeled, these two practical considerations should be prime requisites.

Dormers are interruptions both for the workmen when building the roof and for the onlooker when the roof is complete. The problem therefore is to locate dormers where they will cause the least complications in construction, and where they will appear least disturbing. The upper group of drawings illustrates one means of minimizing dormer problems—that of combining them with the chimney. Usually an attic room requires something to compensate for the additional flight of stairs necessary to reach it, and if such a room can enjoy a fireplace this will help handsomely. Therefore, to extend the walls flanking the chimney to the width of the desired room dispels the need of two isolated dormers, and makes for greater roominess and usefulness within.

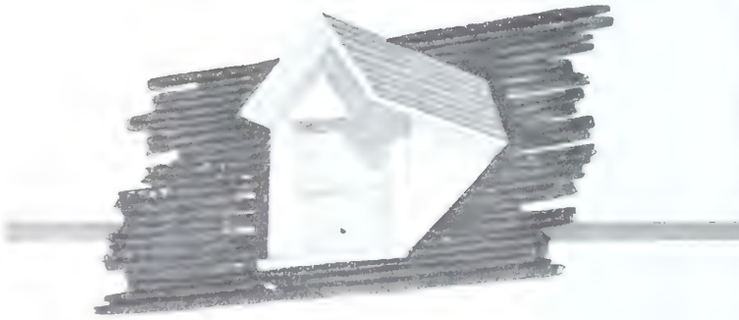
Sometimes isolated dormers are necessary, as when there is no accommodating chimney to lend its support. In that event, sensibly recognize the fact that a dormer is useful only to the extent to which it lights and ventilates a room. Most dormers which look badly are those that attract undue attention either because of contrasting color or excessive bulk. Both these faults can be overcome by the solution suggested in the middle row of drawings. Instead of solid side-walls and projecting eaves, glass fills the triangular side-walls and the area above the window. The result is to make the dormer less conspicuous from the exterior because the glass will harmonize with almost any roof material. But most important is the fact that on the interior greatly increased light will be admitted.

Nor infrequently an attic stairs requires headroom in such a manner that a wide dormer best serves the purpose, or in remodeling an attic a large, continuous dormer is needed to create a new room. If a practical necessity can be turned into an esthetic virtue in building such a dormer, obviously it should be embraced. In the lower group of drawings the dormer at the left illustrates one of the most common and most unfortunate types. Its roof slopes at almost the same pitch as the main roof, feathering off indecisively near the ridge. For all its great area it admits no light whatsoever. The windows are usually kept low in an effort to diminish their prominence.

Assuming a dormer must be one-third or more of the width of the main roof, and therefore certain to be a conspicuous feature of the façade, it should be treated so as to make it an agreeable element of the entire design. Taking a leaf from Salem Colonial architecture and adapting the "captain's walk" to the dormer terrace of a house, the result can be something like the drawing shown at the right. The railing may continue upward at the corners to receive an awning or treillage for potted vines.



A chimney and two flanking dormers are more expensive to build and less certain to be leak-proof than if the three were combined in one feature. Individual dormers, though costing $80 or more, often are interior cul de sacs



Triangle dormers are to admit air and light they need maximum glass area and minimum eave projection. The solid side walls and heavy eaves of the dormers above admit far less light than does the example at the right



Many [illegible] dormer [illegible] could be [illegible] roof. Replacing [illegible] floor [illegible] and [illegible] [illegible] would [illegible] [illegible]

and as they can be improved





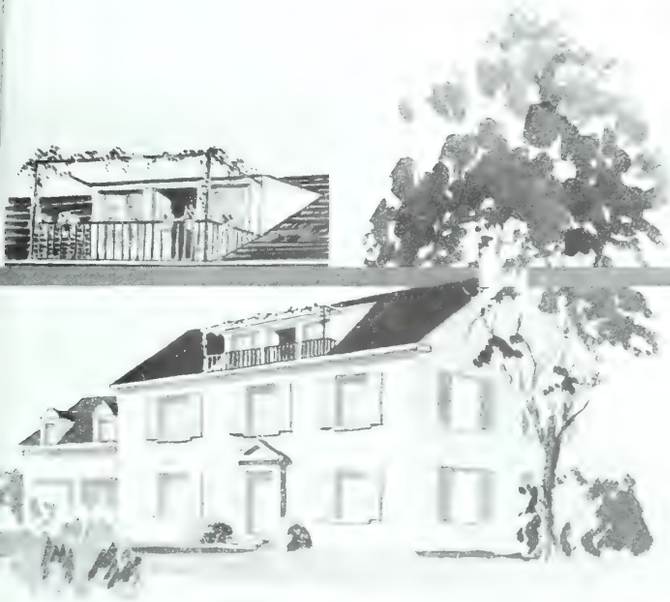
THE [illegible] A [illegible] have been united with the chimney (see exterior at the left) shows what [illegible]





COTSWOLD houses seductively [illegible] can we. As seen from the outside, the color of the glass blends with that of the roof better than any wall material, rendering the dormer quite inconspicuous

THE interior of the dormer to the left. The triangular glass areas at the sides and front more than double the light admitted through the window panes. Shelves are under the eaves while under the [illegible]





A [illegible] ments have been met by raising the dormer eave-line, making the front all [illegible] and building a railed terrace. The latter's livability is augmented by an awning, or vines

NO dreary attic room, this, but a cheery sun room. The sloping glass ceiling would require double glazing in [illegible] in summer, but combined with its terrace would be well [illegible]









Two Colonial residences just built on Long Island

THE modern influence is making itself felt even on many of the Colonial houses built these days, and usually with very effective results. Above is an interesting example, the home of Raymond C. Schwartz at Strathmore-at-Manhasset, New York. Treatment of entrance detail, use of metal windows and the attached garage frankly presented give a modern aspect. General form and plan are typically Colonial. A novel but practical feature is the garage, one car wide and two cars deep. This is a logical expedient where a wide garage would be too heavy an element in the design or where plot size will not permit

IN THE same community as the place above is the Charles L. Benisch house, opposite. This residence follows Southern Colonial precedent in a pleasant, straightforward manner. Although the house is rather small in size for this type of Colonial, which usually embraced more spacious structures, the scale has been so well worked out that the small size is not apparent. Here, also, a wing houses a two-car garage but in this case it is treated [illegible] is at the side. Behind the garage are a servant's room and [illegible] Both of these houses were designed by Alfred Hoyt


MAID'S ROOM
B
TERRACE
GARAGE
KITCHEN
B KF'ST ROOM
LIVING ROOM
DINING ROOM
HALL
PORCH


DECK
B
B
BED ROOM
MASTER'S ROOM
BED ROOM





Simplicity for elegance

THE sleek modern dining room employs a restrained scheme of black, white, gunmetal and crystal clear glass. The circular tanks are indirectly illuminated by lights concealed in the metal pedestals supporting the thick glass table top. Rogers, Lunt & Bowden's new silvery pattern, Regency, suits beautifully into this crisp scheme. The white Lenox china and the glassware—a new Orrefors design—are refreshingly simple. Gray damask napkins from Mosse. Decorations by Robert Hiden

HOUSE & GARDEN PRESENTS

A SYMPOSIUM ON PREFABRICATION

For the first time in history leading prefabricators have been gathered together to discuss their common aims and purposes. A full report of the discussion, or "symposium," at the New York home of Richardson Wright, Editor of House & Garden, follows. Is prefabrication here? What will it become? These and other vital questions are fully covered in this non-technical report prepared from stenographic notes of House & Garden's symposium. The article is illustrated with candid camera pictures of the participants in the symposium, taken in Mr. Wright's dining room. And we also include pictures and plans of typical prefabricated houses. Guests at the symposium included:

JOHN ELY BURCHARD, vice president of Bemis Industries, Inc., and executive director of the Housing Company, of Boston

ROBERT L. DAVISON, Director of Housing Research for the John B. Pierce Foundation of New York, devoted to housing betterment

HOWARD T. FISHER, president of General Houses, Incorporated, of Chicago, Illinois, manufacturers of prefabricated houses

J. ANDRE FOUILHOUX, noted architect of New York, recent winner of a low-cost housing contest sponsored by the A.I.A., New York Chapter

HAROLD D. HYNDS, builder, president of H. D. Hynds, Inc., of New York, now associated with government building projects

ROBERT W. McLAUGHLIN, JR., president of American Houses, Inc., of New York, manufacturers of prefabricated houses

RAYMOND V. PARSONS, consulting engineer with the Johns-Manville Corporation, building materials manufacturer of New York

OF THE HOUSE & GARDEN EDITORIAL DEPARTMENT: Richardson Wright, Editor; Henry Humphrey; Arthur McK. Stires

HOUSE & GARDEN counts itself a tradition in the field of building. It is as much a part of building's past as it is interested in building's future. If that future is to include prefabrication House & Garden should know and report it.

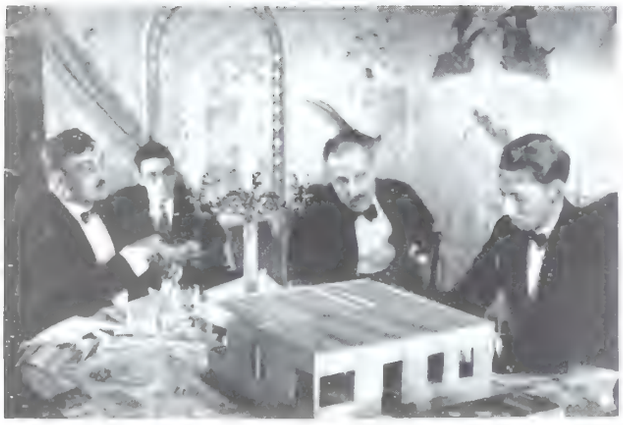
For that reason we invited some of the men most interested in prefabrication in this country to meet at the New York home of the Editor of House & Garden to discuss the matter informally. A court reporter was present to record the meeting in shorthand.

The Editor asked questions, his guests gave him their best opinions. And we give you the findings of the meeting without prejudice, without comment. Now you are the jury before whom this particular action in the building field is being tried.



CONSOLE OF THE HOST, CONRAD JOINT, MR. DAVID GRAY, DEMONSTRATES

MR. WRIGHT: I appreciate very much your coming here tonight, gentlemen, overcoming a variety of obstacles to be present at this dinner. I understand that the occasion has historic significance in that it is the first time so representative a group of prefabricators has met for a discussion of their common work.



MR. FISHER WELCOMES HIS GUESTS TO THE MEETING (LEFT TO RIGHT) MR. BURCHARD, MR. FISHER, MR. WRIGHT, MR. MCLAUGHLIN, MR. FOUILHOUX, MR. HUMPHREY

Briefly, our purpose in inviting this meeting of the minds is to give to the readers of House & Garden an authentic picture of the prefabricated house—what it is, and what it has to offer. Many letters come to my desk from House & Garden readers asking for information about prefabricated houses. So, while we shall do what we can to encourage the freest possible discussion of the subject this evening, we shall, at the same time, make sure that our readers' questions are fully answered.

All right. Now, just to get the ball rolling, I'll ask this question: If I wanted a prefabricated house, could I go out and buy one today?

MR. FISHER: Yes.

MR. WRIGHT: And what advantages do you think it would offer over the conventional type of house?

MR. FISHER: Today it is possible to buy a prefabricated house at approximately the same price as a conventional one and obtain vastly improved quality; or, with General Houses' new form of construction for example, a house of approximately the same quality at a much lower price. If you have in mind a house at $7,000, including everything, we can give you a house at the same price superior in quality; or we can give you a house of the same size at a very much lower cost.



MR. BURCHARD, MR. FISHER AT DESK

MR. BURCHARD: Same size and same accommodations?

MR. FISHER: Yes; it will be thoroughly insulated, equipped with steel casement windows, all electric light and plumbing fixtures, steel kitchen cabinets, automatic hot water heating and winter air conditioning.

MR. MCLAUGHLIN: I don't want to consider this on too general a basis, but it does seem to me that the need filled by the prefabricated house is broader than has been indicated. Ease of purchase, for example, a fixed and predetermined price, and speedy erection are all extremely valuable and important points. The headaches of the traditional old-fashioned building operation are largely removed. Furthermore, prefabricated houses are uniform in design and construction and can therefore be readily appraised by financial institutions; since their life is not dependent on constant painting and other maintenance by the owner, the mortgage risk is reduced.

MR. BURCHARD: I think it's very important that provision be made for financing the houses, and the prefabricator cannot dump the problem in the lap of the banks. Unquestionably the prefabricated house will be a sounder and more uniform



THE PAUSE THAT REFRESHES. MESSRS. FOUILHOUX, FISHER, HUMPHREY AND MCLAUGHLIN

security, but the industry itself must make some arrangements for financing. Nor can the cost of such financing be as great as that of an automobile or other installment purchase. The buyer couldn't stand such rates on such a large purchase.

MR. HYNDS: There is one question about your merchandising program that I'd like to raise right now. If you are selling a complete house, from a catalogue, in the manner of automobile selling, a purchaser can see exactly what he is buying. But this does not mean that he can have complete assurance as to its performance. There has not yet been time. There seem to be many unwarranted claims in the interest of new methods and materials that are as yet absolutely untried, and I feel that prefabrication must go through a period of testing before we can give a purchaser that assurance.

This seems to me even more important than the matter of price. Ford sold, in 1905, a two-cylinder car without a top—a very crude affair—for $1,200. Actually sold it at that price. But it was a worthy product because it could do things that the old carriage couldn't do. I wonder if, from the standpoint of performance, this is equally true of today's prefabricated house.

MR. FISHER: Perhaps not of all of them, but I think it is true of the best of them. I see no reason for lack of assurance.

MR. FOUILHOUX: I believe that the use of these houses will have to prove the claims made for them. With the automobile we had sad experiences in the old days—they only went a few miles and then they broke down.

MR. MCLAUGHLIN: I claim that the prefabricated houses now are far more durable than the average conventionally-built house. It is a house you can live in in perfect safety, a house the owner can almost forget about. It must be remembered that the prefabricated house has had the benefit of a tremendous amount of research which no single home owner could possibly afford.

MR. WRIGHT: May I ask how you propose to offer a house which will be suitable for the rigors of a Northern climate and yet will be equally efficient and economical in more temperate climates?

MR. MCLAUGHLIN: I think our job is to design houses that are so well built that they can satisfactorily be used on the coldest peak or on the hottest plain. If we succeed in doing that, we can be assured that they will function well everywhere.

MR. BURCHARD: Unless the excessive use of insulation, necessary only under extreme conditions of heat or cold, involves an added expense which you really cannot afford to offer buyers.

MR. FISHER: The cost of extra insulation would be almost negligible.

MR. MCLAUGHLIN: The answer, then, is to buy a prefabricated house because you are going to get the benefit of this extra insulation—for the reason that the economies of large-scale production make it cheaper to include it than not to include it.

MR. WRIGHT: What do you think should be the useful life of a prefabricated house?

MR. FISHER: I think if the cost could be correspondingly reduced it should be as short as possible—up to a certain point! It would obviously be more economical, due to the obsolescence factor, to buy a house that would last, say, fifteen years and which would cost only 60% of a house that would last thirty years, if that were possible. We have been building—this is particularly true of England—for too great a period of time. It's just as if you were to build an electric refrigerator to last 100 years instead of, say, 10 years. What would be the sense in building a refrigerator to last 100 years when you know improvements will be constantly coming into the market?







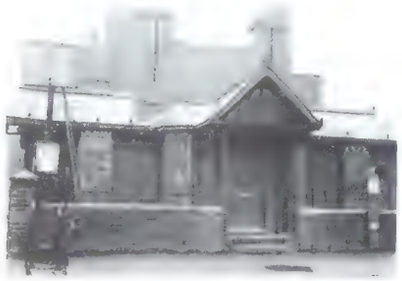
MR. DAVISON, MR. BURCHARD

MR. MCLAUGHLIN BUILDS A



MR. HUMPHREY SEPARATES TWO GREAT PREFABRICATORS: FISHER, OF CHICAGO, AND MCLAUGHLIN, OF NEW YORK

PRACTICAL PREFABRICATION



Prefabrication, the infant prodigy, is more than a hundred years old. At Tipton Green in England, a century ago, this house was built of prefabricated cast iron wall sections, setting a precedent in method if not in style. Forty years ago, in the United States, E. F. Hodgson began prefabricating houses of wood. Now prefabricators acknowledge his long and honored record of achievement. Other materials, some frankly experimental, have entered the field. We present, on these pages, three prefabricated houses illustrative of the contemporary trend. Factors important in the prefabricators' credo are: economy, speedy erection, low maintenance; simplicity, ease of operation; sunlight, air. Prefabricated building materials will be more fully discussed in a subsequent issue of House & Garden.



On the wooded shore of Lake Delavan, Michigan, stands this house, designed and prefabricated by General Houses, Inc., of Chicago. The walls are composed of vertical units, faced with painted steel on the exterior and with a variety of suitable finishes on the interior. The space between is insulated, as is the roof and floors. This liberal use of insulation tends to make the house economical to heat in winter, excludes unwanted heat in summer. All wall, window, and door units of these houses are identical in width, and, being interchangeable, permit great flexibility in design. Note how successfully this house adapts itself to its sloping site. The second story on the lake side of the house becomes the ground (and only) floor on the entrance side.



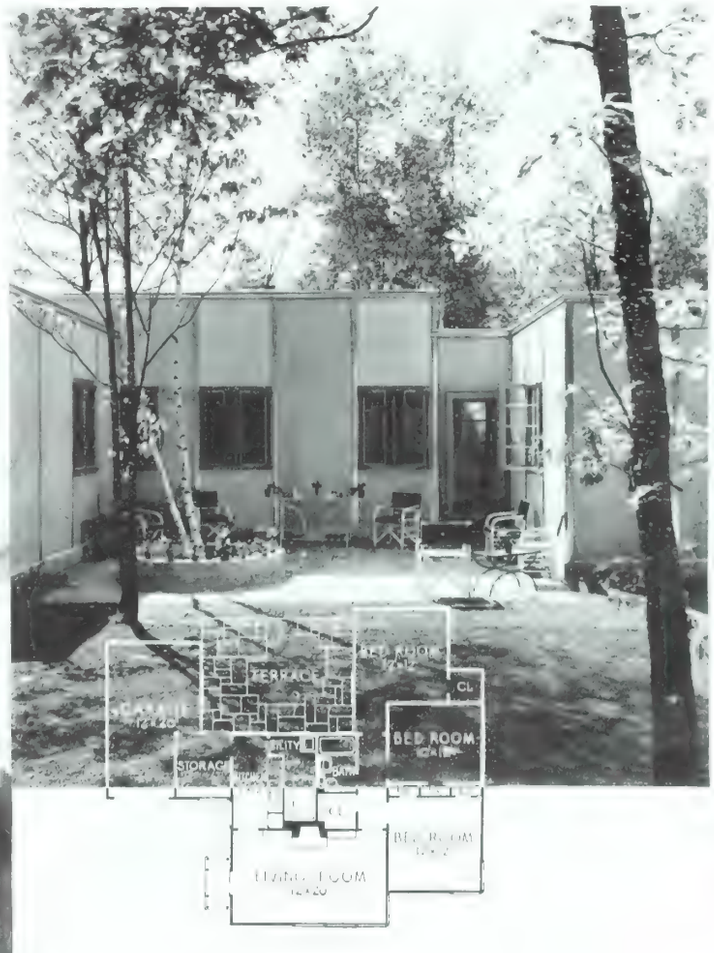






Two houses designed and prefabricated by American Houses, of New York. Although they differ in plan their structural characteristics are essentially identical. Vertical exterior wall units are of compressed cement and asbestos, integrally insulated, and fastened to the steel wall frame. Interior walls are of mineral compound, sound proof and covered with a non-fading, washable material. Floors are of compressed wood fibre over a steel reinforced mineral compound also used for the roof

Above is illustrated a single-story house erected for less than $7,000. The standard plan was altered somewhat to suit the individual needs of the purchaser—an interesting feature of prefabrication made possible by the interchangeability of the component parts. Below is shown a slightly larger house, erected for less than $8,000. Note that in the case of both houses the utility room, containing heating and air-conditioning equipment, etc., is incorporated in the first floor plan





MR. EDELMAN: In older days they built houses to last 100 years, and physically they are in as good condition today as they were then; but there is no sense at present in building a house that will last 100 years.

MR. WRIGHT: I'm sure our readers would be interested to hear what you have to say about the appearance of prefabricated houses. Will they necessarily be modern in design?

MR. BURCHARD: By "modern" I suppose we principally mean flat-roofed. This I think is probably fundamental to the fullest economies of prefabrication. If adequate storage space can be provided elsewhere, the flat roof is the cheapest roof.

MR. PARSONS: There's no sense in our being afraid of the word "modern". It can almost be taken for granted that when good prefabricated houses become a fact their architectural style will be different from the quaint English cottages and Cape Cod Colonials that are the present favorites of the speculative builders. The idea that we should take new and better building materials and mould them into the lines and textures of old materials possessing any number of shortcomings is abhorrent.



"THE VERTICAL JOINT IS MERELY THE HORIZONTAL JOINT STOOD ON END" WAS ONE OF MR. LAVELON'S AMUSING SAYINGS

MR. FISHER: You've got to consider—.

MR. PARSONS: And still I think that, even among prefabricators, there are a few who feel that the public is not going to accept anything new or revolutionary. They seem to think we should soften the shock of change by inserting a transitional period combining new construction methods and old materials. And so they are trying to make, or insert, tapestry brick finishes on sheet materials and things of that sort. The result must always look like what it is—a cheap imitation.

MR. FISHER: In considering what is the best type of roof for the prefabricated house you've got to take into account the necessity of having a large variety of models. The sloping roof is entirely possible, but if you are going to have 30 or 40 or 200 standard plans then your sloping roof becomes economically unsound because it is too inflexible.



MR. CONFERS CONTEMPLATE MR. FISH- TO MR. TEMPLETON, MR. McLAUGHLIN

MR. DAVISON: I can't agree with that; it depends on the material used. We have worked with one material where a flat roof was the only logical solution, and now we are working with a material which cries out for a pitched roof.

MR. FISHER: But don't overlook one of the biggest advantages of the flat roof, and that is the greater flexibility in planning which it makes possible. If you want a sloping roof you have got to have it constantly on your mind while designing the house. The sloping roof imposes severe limitations on your plan, whereas with a flat roof you can forget about it entirely and make the house the exact shape that gives the best results.

MR. WRIGHT: Then you will specifically dispense with all traditional styles?

MR. FISHER: The final decision, in the matter of design, will of course depend on what the public wants. But in everything else the public has shown its preference for the best modern design, and I doubt if they will pay extra for faked imitations of the past when they buy their houses. As a matter of fact, I believe the greatest selling point these houses will have in the next decade will be their style. Even if prefabricated houses, designed by experts in the modern style, sold at a premium over conventionally built houses this factor would be offset by the very high cost of really good modern architecture.

MR. McLAUGHLIN: I quite agree. Modern architecture, to be good, has to be designed by a competent architect thoroughly versed in contemporary methods and materials. Prefabrication will make such skilled professional services available to a great mass of people who could not otherwise afford them.



MR. HYNDE, MR. SELBY, MR. MEISEL

MR. WRIGHT AGREES WITH MR. FISHER



GOOD HUMOR: MESSRS. PARSONS, STIRES AND DAVISON

MR. FISHER: The public's conception of style has heretofore been much more advanced in the case of their automobile, for example, than in the case of their house; but I believe they are going to develop an equally advanced taste in houses.

MR. FOUILHOUX: What about the different things—gadgets—they always want? Even automobiles have them.

MR. FISHER: I agree there will be accessories and fancy details of that kind, and—just as in the case of automobiles—there will be an extra charge to cover them.

MR. FOUILHOUX: You can't tell what the public will want. They may even want streamlined houses.

(Laughter)

MR. WRIGHT: Well, how much accessory equipment should be included in a prefabricated house?

MR. DAVISON: Why not apply that question to an ordinary house? The answer to one will be the answer to the other.

MR. MCLAUGHLIN: It seems to me that the answer to that question depends very largely on the standard of living.

MR. BURCHARD: That's a social question, that isn't a marketing problem.

MR. HYNDS: As I understand the market for prefabricated houses, it covers the entire home building field with, perhaps, less accent on the more elaborate houses and a great deal more on the very low-cost ones. It seems to me, therefore, that this question of equipment depends on the price at which you are selling your house. If it is a $15,000 house, air-conditioning should be included as accessory equipment; if it is a $2,500 house, it should not be included.



MR. PARSONS TAKES TIME OUT FOR A LAUGH





MR. DAVISON EXHORTS AS MR. BURCHARD SMILES. ABOVE, MR. FOUILHOUX

MR. FISHER: It comes down to what the buyer wants. We will sell him a house without any equipment; if he wants it; or, if he is able and willing to pay for it, we will furnish complete equipment, including air-conditioning.

MR. HYNDS: Let's get back to the house itself. Inevitably the prefabricated house will be compared with the conventional house. It seems to me that the materials of the prefabricated house and the methods of its construction are so unproven that we are going a little fast in expecting the public to accept them. Take the prefabricated house in Washington for example. Without taking costs into consideration, I can see that this house, in its beautiful setting, is going to have a tremendous appeal. But, from the standpoint of the architectural profession, or of the builder who stands back of his product, I am wondering if you can expect acceptance at this time.

MR. BURCHARD: It seems to me that the prefabrication method of building is the natural answer to various questions that have been raised. You are going to know, for example, whether your house will stand up. Under traditional methods of building you might first go to an architect who has been designing for a great many years, and then go to a builder who has been building for a great many years using a great variety of materials. Out of all his buildings there are bound to be some bad ones because he is constantly changing. Now, you go to a reliable prefabricator—such as General Houses or American Houses—and you have there an organization that can afford the research facilities to concentrate on a given problem. They build a type of house which may be the result of years of intensive research—the thought and study of a lot of people—produced under methods of factory fabrication which permit precise control of materials through all phases of manufacture.

You have thus done away with, first, an architect's natural reluctance to experiment with new materials, second, with even a progressive builder's similar fear, and third, with the more



MESSRS. HUMPHREY, MCLAUGHLIN, HYNDS, PARSONS AND STIRES LISTEN IN SILENCE TO AN EDITORIAL QUESTION

way of handling the various materials. Therefore, I think prefabrication is the answer to that question.

So far as costs are concerned, a question may be raised. The difference, I mean, between the cost of prefabrication and the cost of building by conventional methods. We don't know what this difference may be at some future time; today we have to rely on quoted prices for comparison. I have had estimates made on plans drawn by prefabricators, assuming the use of a reliable local builder and of reliable materials, and I feel that today, with a local builder, we could build a comparable house cheaper than prefabricators.

MR. MCLAUGHLIN: I'll bet you you can't.

(Laughter)

MR. BURCHARD: My opinion is based on estimates. Of course I don't know your real costs and I may be mistaken.

MR. WRIGHT: Here is another question I'd like to hear discussed: As I understand the theory of prefabrication, you send a complete, finished house to the purchaser, who can move in as soon as the field crew has assembled the various units in their proper positions. Is that correct?

MR. BURCHARD: It should be.

MR. WRIGHT: Then, may I ask, how far do you carry the prefinishing of these houses? Do the exterior and interior walls come complete with the finish coat of paint already on them?

MR. PARSONS: I believe the units should arrive at the site completely prefinished. That applies not only to painted surfaces, but to surfaces finished in any of the modern wall coverings.



LE CORBUSIER, PROPHET OF MODERNISM IN FRANCE AND INFLUENTIAL THROUGHOUT THE ENTIRE ARCHITECTURAL WORLD, ARRIVED IN AMERICA TOO LATE TO ATTEND OUR SYMPOSIUM. HE HAS READ THE FINDINGS, HOWEVER, AND PRONOUNCES THEM "TRÈS SIGNIFICATIFS DE L' INCOMPARABLE FORCE AMÉRICAINE".



MR. DAVISON: It depends on what you mean by "finished".

MR. FISHER: You mean the final surface finishes. Technically it is possible to ship out a prefabricated house, finally finished but, as a practical matter, it is a question of shipping and erecting the units without scratching them, which isn't so easy.

MR. DAVISON: It depends on the price group you are trying to reach. We are working at the present time on two different types. If we are discussing the better type then I should say it ought to be refinished—a final coat of paint applied—on the job. But, on the other hand, where the low-cost units are concerned, even though there might be a few minor blemishes due to handling, that would not seem to me to be of sufficient importance to warrant the extra expense of refinishing this class of house. Finish should be in accordance with price.

MR. FISHER: I frankly don't see why you should completely finish a house in the factory if it is cheaper to go out with a spray gun and finish it on the job.

MR. BURCHARD: Nevertheless, I feel that complete factory finishing is in line with the fundamentals of factory fabrication; and, whatever the present difficulties may be, I believe it will come. The factory can do a more uniform and better-controlled job of finishing than can be done in the field.

MR. WRIGHT: Well, gentlemen, I believe that concludes our questions, for the time being. Some of you have come from considerable distances and have advised me that you have planes and trains to catch.

I must congratulate you on this first meeting of leading prefabricators. I can imagine that if you should choose to hold such friendly discussions, periodically, among yourselves, you might avoid many of the pitfalls which beset some of our great industries in their youth.

We shall make a point of keeping closely in touch with you, so that as your work progresses, and new developments come into the field, we may keep our readers reliably informed.



MALUS SARGENTI AND M. ARNOLDIANA

FUCHSIA MAGELLANICA



GORDONIA ALTAMAHA



ELSCHOLTZIA STAUNTONI



EVONYMUS AMERICANA

By Henry Teuscher

AS the Summer wanes, fewer and fewer varieties of shrubs grace our gardens with their flowers. Our choice is undeniably much more limited in the Autumn than in June or July, but we certainly do not need to be without flowering shrubs from August until October.

The Butterflybush (*Buddleia Davidii*), for instance, is still with us. Its varieties *Veitchiana* and Ile de France are notable as particularly fine. Of the many varieties of the Rose of Sharon (*Hibiscus syriacus*) the single blue Coelestis and the double white Jean d'Arc are worthy of mention and deserve to be better known.

The Lespedezas, in particular *L. bicolor* and *L. formosa*, and the rarely cultivated *L. cyrtobotrya*, will reward us with an especially fine display of their Pea-like flowers, if they were properly and sharply pruned in the Spring. *Abelia grandiflora* also still lingers on, giving continuous bloom until late in the Fall.

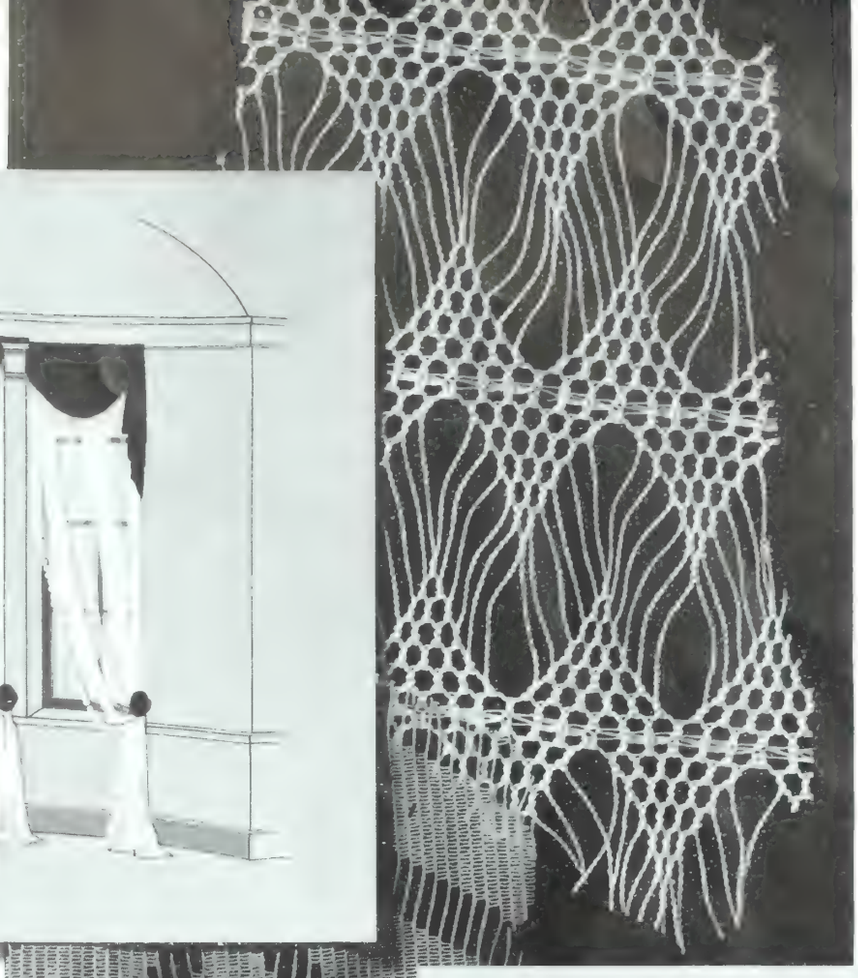
Most of these shrubs are already well established in the affections of garden lovers; but there are a few others—by no means less worthy—which are still quite rare in private gardens, in spite of the fact that they are available in the trade.

Gordonia or *Franklinia Altamaha*, for instance, is only just beginning to find friends. Not until the Arnold Arboretum planted this shrub at Boston was it realized how surprisingly hardy this Georgian really is. Although it does usually suffer some Winter injury in Massachusetts, it manages to flower in spite of that. In the vicinity of New York City it even passed through the severe winter of 1933-34 without losing more than a few tips. Every year during September and well into October it unfolds here its rather large, curiously asymetrical, sweet-scented flowers. Its foliage, also, is distinct and handsome and assumes pleasing reddish tints in the Autumn.

This Gordonia was first discovered over one hundred years ago, on the banks of the Altamaha River in Georgia, the only place where it is known to occur in a natural state; but in spite of frequent and diligent search it could not be located again until a very few years ago. The best site for it in the garden appears to be a west slope which is not too dry. It tolerates a certain amount of indirect shade; overhead shade, however, is decidedly undesirable. Propagation from greenwood cuttings is not difficult, and plants of this pretty and interesting shrub can now be obtained from several nurseries.

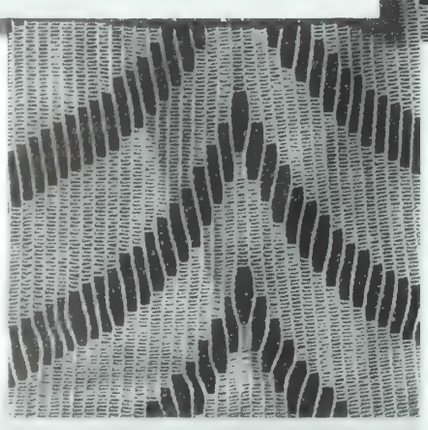
Another shrub which is remarkable for its late Fall flower, and which is likewise still strangely little known, is *Elscholtzia Stauntoni*, a member of the Mint family (*Labiatae*). Its aromatic leaves possess the property of many other *Labiatae* of exuding a Mint-like odor when bruised. The plant reaches a height of from three to five feet, producing its 8"-long flower spikes during September and October. The color of the flowers is variously described as rose purple, (continued on page 98)







USE nets when you want interesting pattern and dainty, lacy look. Bold designs bold and you may have sheer weaves or heavy, sturdy effects. Opposite, Bed draped in Quaker Sheercord. Lord & Taylor



HEAVY net in a geometric design is used with great effect in the modern room opposite, where it hangs continuously across one wall as drapery and glass curtains. A Quaker pattern in écru. Lord & Taylor



WHEN net is as decorative as the Quaker Sheercord design above, make full curtains to the floor, edge them with crystal fringe and finish with a taffeta valance. Designed by Ross Stewart of W. & J. Sloane



SHEER Chevron net makes the soft dressing table drapery shown at the right. It is a Scranton design, deep écru in tone. Swags are brown Celanese Clairanese, with brown ball fringe. Jas. McCutcheon

FOR a boy's room we suggest Quaker Nu-Cord, a big, open weave which comes in both white and écru. Here it is white edged with red rope. Rows of rope also trim the valance. From W. & J. Sloane

ACTIVITIES FOR GARDENERS IN DECEMBER



FIRST WEEK

The use of double glazed sash and quilted mats with board covers will keep the frost out of a well-built coldframe even in severe winter weather. They require careful and intelligent [illegible] mats, and does more harm than good. The general principle, of course, is to remove the mats during the day and allow the sun to raise the [illegible] temperature with more or less retained overnight by the replaced mats and covers. On very cold days it may be necessary to keep the sashes practically closed. At all times, watch the ventilation closely.

All kinds of woody plants that are subject to attack by scale insects should be sprayed, if infested, during the dormant winter season when there is no tender growth to be injured by the strong liquids which must be used. Now is a good time, therefore, to treat Apple trees, Lilacs, [illegible] and any that [illegible] appear to one of the standard lime-sulphur sprays. A clear, warmish day is best for this work, and be sure you do it thoroughly. Spray from all sides of the tree, and don't fail to apply plenty of liquid.

SECOND WEEK

The past season in the Eastern [illegible] severe infestation of tent caterpillars, and the number of egg [illegible] twigs of Apples, Wild Cherries and a few other trees clearly indicates that next year also will bring great hordes of these destructive beasts. You will do well, therefore, to look over your trees carefully and remove all such clusters that you can, by breaking them loose from the twigs or clipping off twig and all. The clustered eggs form honey-brown collars partially or

The installation of modern systems of air conditioning and humidification has removed many of the bugaboos which have long beset the person who likes to [illegible] through the winter months. Since such equipment is still lacking in countless homes, however, it is well to remember that in its absence the chief things to guard against are stale air and too dry an atmosphere. Your [illegible] and plenty of it. But they are equally dependent upon [illegible] and enough dampness in the room to keep their leaves healthy.

THIRD WEEK

Before the really bad weather shuts down you should have the larger trees looked over carefully for dead or broken branches. If any are found they should be cut away cleanly, for if they are left there is danger of their tearing [illegible] to [illegible] that approaches a major operation—more than a smallish branch here and there by all means—have it done by someone who thoroughly understands the job and is equipped to handle it as

It the ground is frozen hard you can now apply the winter mulch to such plantings as need it, always remembering that the real purpose is not to keep out the cold, but rather to keep it in. Winter injury to hardy plants is due [illegible] which, in the soil, bring about root injury through alternate freezing and thawing of the earth and, above-ground, create an unstable condition in stems and foliage (in the case of evergreens). How are the dangers that mulching is intended to minimize by providing shade, and wind protection.

FOURTH WEEK

[illegible] of the more horizontal branched types, such as the Junipers, Hemlocks and some of the Pines, are benefited by some sort of support for their longer branches in regions of heavy snowfall. A damp snowfall or a [illegible] a weight on evergreens that they are frequently broken down unless precautions have been taken. Artificial support, coupled with [illegible] to shake off of the snow when possible, will go a long way toward eliminating serious damage from this

In recent years a new method of fruit tree feeding has been put into practice in the New England Apple region. It consists in maintaining around each tree a 1' to 2' mulch of hay, leaves or any plant litter which, as it slowly decays at the bottom, keeps providing a constant supply of natural plant food. The mulch, which covers the whole root area except for a small circle around the trunk where otherwise it would make a dangerously attractive winter home for mice, is left in place winter and summer and replenished occasionally.

FIFTH WEEK

[illegible] of a science, and no one should attempt it without a clear understanding of the objective sought and the exact method of attaining it. There is no space here even to touch on the rules, which are fully laid down in several [illegible] much can be said, though, that any [illegible] done only during the dormant winter months. And remember that regular moderate pruning is much better than doing nothing for several years and then wading [illegible]

Out in the country the only safe [illegible] size is while the ground is either snow covered or soaked by rain; to do it at any other time is to risk setting fire to nearby dead leaves or grass, with all that such a mishap may imply. But wet, snowy brush won't burn, do you say? It will, though, if you start your fire with a bundle of kerosene-soaked burlap at the bottom of the pile, and spatter some more kerosene over the heap to help the good work along. Once under way, the wood will dry out from its own created [illegible]



[illegible] sheep tales: "Bill Cox [illegible] bell but still [illegible] Bill [illegible]' sez Alex tole Linds 'tests an' pull new [illegible] so we can run this No. 1 correctly, but I don't 'em just the same.

"You can't [illegible] ever lets trouble get him down. He's got a cord on his shoulders an' plays them out as good as a human could. When it's a case of outsmartin' the world or the weather, you've got to admit he's seldom yet been vulgar around him. You can't help [illegible] 'cept weird, I reckon, an' that is not bell box on that, no."

—Old Doc Lemmon



They asked her for the recipe



WHAT a compliment it is to be asked, after a particularly successful luncheon or dinner, for "your recipe for that delicious soup."

And what a credit to your ability as manager and hostess when you tell them that the soup so greatly enjoyed for its fine home flavor was Campbell's. No matter what you're willing to pay, you cannot buy finer soups.

More and more women everywhere are serving Campbell's Soups because of their appetizing home quality. For it is to genuine methods of home cooking, such as you employ in your own kitchen, that Campbell's Soups owe their unfailing appeal.

Your luncheons and dinners are well on the road to success when they start off with a good soup. Also, with Campbell's Soups as your standby, your marketing is simplified, and your time saved. And it is so easy to have quickly a soup that everyone will praise —you simply add water, heat for a minute or two, and serve.

Here is a soup with the unmistakable home-like touch, and ready almost while you're thinking about it—Campbell's Noodle with chicken. Plenty of choicest egg noodles in a delicious broth, made still more tempting with pieces of tender chicken meat. A great favorite. Serve it tomorrow.

CAMPBELL'S ON THE AIR

Wednesdays
George Burns & Gracie Allen
—new program—8:30 P. M. E. S. T.
—7:30 C.S.T.—9:30 M.T.—8:30 P.S.T.
Columbia Network—coast-to-coast.

Fridays
Dick Powell's "Hollywood Hotel"
—all-star revue—9-10 P. M. (E. S. T.)
Columbia Network coast to coast.





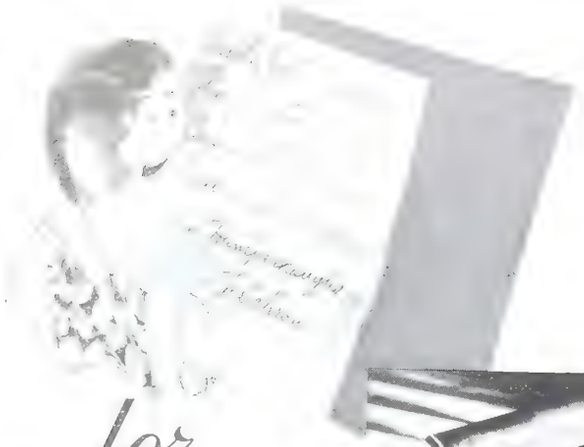
21 kinds to choose from . . .

Asparagus	Consommé	Ox Tail
Bean	Julienne	Pea
Beef	Mock Turtle	Pepper Pot
Bouillon	Mulligatawny	Printanier
Celery	Mushroom (Cream of)	Tomato
Chicken	Mutton	Vegetable
Chicken-Gumbo	Noodle with chicken	Vegetable-Beef
Clam Chowder		

LOOK FOR THE RED-AND-WHITE LABEL

Campbell's
NOODLE WITH CHICKEN SOUP

Telechron TIME



for Christmas TIME

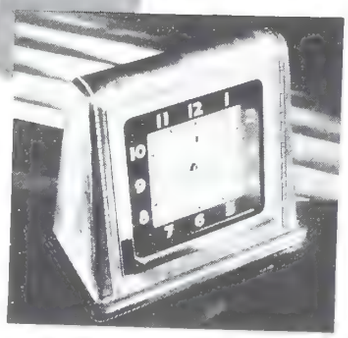
IF YOU'RE a Looker-aheader, you're compiling that Christmas gift-list right now! And what better gift could you find for . . . well . . . almost any one than a self-starting Telechron clock?

For no one ever has enough time. There's a place in every home for an accurate, attractive Telechron. And there's a Telechron for every room in the house. What's more, four or five Telechrons in different rooms provide a complete timekeeping system. The right time, the same time, in every room! Time-peace everywhere instead of old timepieces.

Good jewelry, electric, gift, and department stores are showing a wide variety of clever Telechron models. Prices range reasonably from $3.50. Because of its fine motor—sealed in oil for silence and long life—Telechron is the biggest-selling electric clock in the world.

WARREN TELECHRON COMPANY
ASHLAND • MASSACHUSETTS

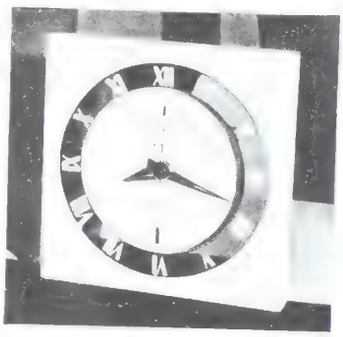
• Schools, hotels, hospitals and office buildings are synchronizing their time with efficient Telechron commercial systems.



PHARAOH — A smart, modern clock, adds efficiency to any desk, mantel or table. Mahogany case with vertical side inlays. Four brown felt feet. An ideal gift for every one. Priced at only **$9.95**



DORIC — A perfect gift for the person who values originality. The case is hand-rubbed mahogany and maple. Moderately priced at **$9.95**



AIRLUX — A fresh distinctive design. **AIRMAN**—In walnut, black and chrome —or in maple, cream and gold, **$6.75.** With alarm added, **$9.95.** In genuine white onyx, as illustrated, **Airlux** is a worthy gift for your richest relation. Priced at . . **$12.50**

Telechron
® U. S. Pat. Off. by Warren Telechron Co.

SELF-STARTING ELECTRIC CLOCKS

GRAND GIFTS FOR HIM



THREE SIZES FOR HIS DRINKS: ABERCROMBIE & FITCH



FRENCH EARTHENWARE, BROWN AND BEIGE. OPEN STOCK: MACY'S

ZEBRA WOOD CIGAR BOX; PIGSKIN TOBACCO JAR: RENA ROSENTHAL



PEWTER BOX: M M IMPORTING CO.



CHROMIUM THERMOS FOR ICE CUBES: ABERCROMBIE & FITCH



THRILL FOR SALE!

YOU'LL think the driver's seat of that new Buick was tailored to your measure, so comfortably will you settle into place.

You'll think engine-power so silent must be pretty well under wraps, until you give it a shot of gas.

Then things happen. The take-off is instant-fast. There's no laboring pause, no shiver, just that silk-smooth swing into speed.

You head into the open straightaway. Easy, there. Better keep an eye on that speedometer needle, you're traveling faster by plenty m. p. h. than you realize.

There's no tension. No strain. There's no threat of that rubbery jumpiness under you that in many cars keeps you taut and on the alert.

No, this phenomenal performer seems to settle closer and steadier on the road as you press the treadle, and the lightest tiptoe-pressure on those big hydraulics slows you to a safe swerveless stop.

Thrill? Of course! But never the thrill of hazard. The thrill, rather, of beautifully poised mechanism doing whatever you want done without effort or strain.

Better come see this brilliant new Buick, give it a drive, and sample that thrill for yourself.

YOU CAN AFFORD THE NEW BUICK

$765

to $1945 are the list prices at Flint, Mich., subject to change without notice. Standard and special accessories groups on all models at extra cost. All Buick prices include safety glass throughout as standard equipment. Convenient GMAC time payment plan

Buick 8

FIRST OF THE GENERAL MOTORS CARS

Cape Town Colonial

stick to their coffee). The china tea
depends for its decoration on the stunning van der Stel coat-of-arms. As to what is served, one taste of the homemade bakeries—Madeira cake, and

all your banting resolutions into a cocked hat.

Schuur—literally, Great Barn. This charming manor house stands on the site of the great storage barn of the Dutch East Indies Company and the experimental farm started by Van Rie-
until early in the 19th Century when it was sold and passed through the
bought by Cecil Rhodes, who, at his
use as the Prime Minister's residence. The original house was entirely reconstructed for Rhodes by the English architect, Edward Baker, who introduced into his plans most of the essentials of the Dutch colonial style, adapting them to modern times. The bas reliefs on the front gable represent the
an unusual collection is that Rhodes himself was one of the first people in South Africa to realize its possibility

One of the features of Groote Schuur
is situated at the foothills of Table Mountain (incidentally, Rhodes took care that this dramatic plateau could be viewed from his bed). There are two
the extraordinary beauty of South African flowers. The surrounding woods were stocked by Rhodes with various African animals. They still roam about and there is also a small zoo on the property.

About twenty miles from Cape Town is a quaint old town—a very Dutch
through its peaceful streets reveals many fascinating bits of architecture. Perhaps the most interesting house is Ida's Valley, an estate for which the original grant was made out to the Huguenot exile François Villon of Clermont, in 1692. The remains of the walls of the first house and its Italian garden are on the property. The present house was built in the 18th Century and is now a prosperous fruit farm.

the front, still retains the old windows with dark panes and heavy teak shutters. By the entrance door there is an effective cache in plaster. In the midst of its orchards and vineyards, Ida's Valley is one of the loveliest of the

Stellenbosch you will be surfeited with samples of wine and fruit which the friendly growers of the district delight to heap upon you.

The fourth house illustrated is Morgenster in Somerset West. It is one of the later homesteads, dating back only to 1876. Morgenster shows more compactness and greater continuity than the earlier houses. Its gables are considered unusually good as are the fine sash windows, effective screen, and handsome woodwork.

Woodwork in South African houses is largely of that timber which has the unlovely name of Stinkwood. But the wood belies its name. It possesses a beautiful texture and its color, varying from very light brown to almost an ebony, can be most strikingly combined in furniture. At the left in the illustration of Morgenster is an arch housing a bell. You find these bells in nearly all country and suburban houses around Cape Town—usually hanging between pillars or suspended within a graceful frame. Formerly they were used to fetch the slaves or farm hands, but are now rung to announce meals or to summon servants. They are also used by visitors to herald their approach.

One of the nicest features of South African architecture is the use of native huts, called rondavels. From Mombasa to the Cape you see these little round huts of pure white adobe with thatched roofs. They are not merely homes for the natives but have been adapted to all sorts of uses. At many hotels rondavels serve as bungalows. In the manner of our own hotels out West, those of South Africa realize how attractive it is to live in individual houses instead of being cooped up in bedrooms. On many private estates you see these rondavels scattered among the trees. They are for guests. A bathroom is often added at the back or else several rondavels are built around one hut which serves as a bathroom for all the rondavels in that group. Also, people use them as game rooms or bars.

Speaking of bars, you ought to see how well the people live in booming Johannesburg, the Chicago of South Africa. You no sooner set foot in the town than you feel you are back in '29. Houses going up in many new allotments and the old ones built by the gold kings, possessing all the trappings one associates with the estates of California or the suburbs of such cities as Detroit's Grosse Pointe. Every other house in Johannesburg seems to have a swimming pool or court for tennis or badminton. And, of course, bars. It is all very gay, booming and pre-depression. No wonder I heard many of the crew of our ship bemoan the fact that they could not accept the offers for work thrown at them at Durban, Port Elizabeth and Cape Town. I wouldn't mind settling there myself. If I couldn't afford a Dutch Colonial mansion, I'd get a native to run me up a little thatched rondavel!

Editor's Note. Illustrations accompanying this article are from a collection of *South African Homesteads* and are reproduced by courtesy of the *Cape*



BRONZE OLD BRASS FINISH; BE GE SILK SHADE: SLOANE

GRAN
GIFTS
FOR
HER

WHITE LACQUER: RENA ROSENTHAL



WHITE LEATHER; WHITE ONYX: MACY'S

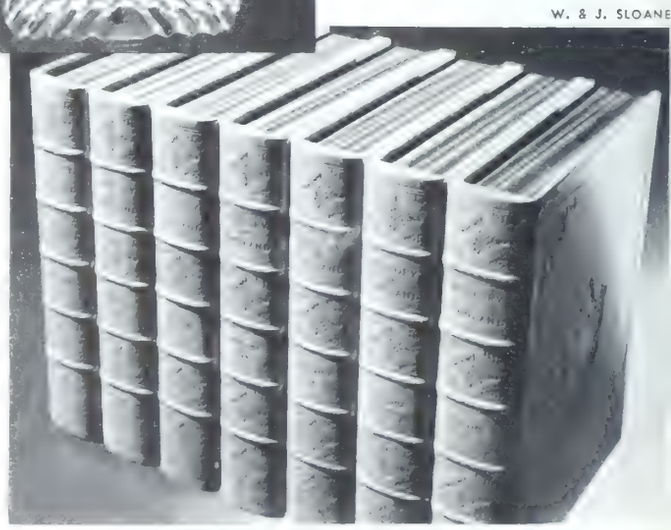


ENAMEL ASH TRAYS: JAMES PENDLETON

CUT CRYSTAL: SAKS-FIFTH AVENUE



W. & J. SLOANE



THESE WHITE LEATHER BOUND BOOKS CONTAIN A RADIO UNIT

This Christmas—

THE THING TO DO... Give...

Whitman's CHOCOLATES





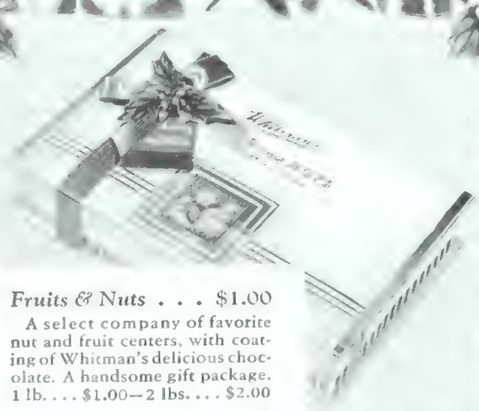


Sampler $1.50
A world-famous assortment of favorite fruits, nuts, marshmallows, caramels, nougat, creams, crunchy centers and solid chocolates — a rich gift box — 17-oz. . . . $1.50. Also 2, 3, 5 lbs.

Fairhill $1.00
Outstanding box of candy at $1.00 a lb. Delicious caramels, creams, crisp centers, marshmallows, nougat, nut centers and specialties. 1 lb. . . . $1.00. Also 25c, 50c, $2, $3, $5 sizes.



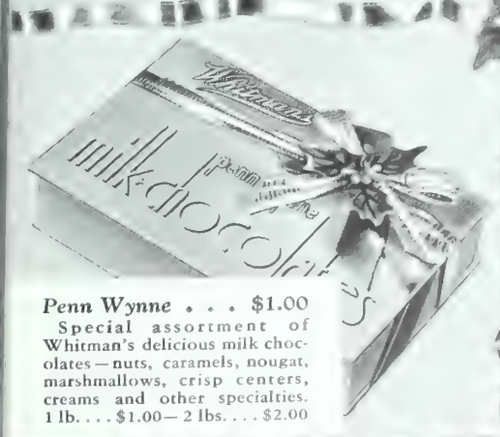
Cloisonné $5.00
Assorted favorites — nougat, marshmallow, creams, nuts, caramels, fudge, crisp and chewy centers — in a beautiful metal box — 3½ lbs. . . . $5.00



Fruits & Nuts . . . $1.00
A select company of favorite nut and fruit centers, with coating of Whitman's delicious chocolate. A handsome gift package. 1 lb. . . . $1.00—2 lbs. . . . $2.00



Prestige $2.00
Strong and useful metal chest, filled with small, dainty, expensive hand-made Whitman's Chocolates. 1 lb. . . . $2.00. Also 2 and 3 lb. sizes.



Penn Wynne . . . $1.00
Special assortment of Whitman's delicious milk chocolates — nuts, caramels, nougat, marshmallows, crisp centers, creams and other specialties. 1 lb. . . . $1.00— 2 lbs. . . . $2.00



Nut & Chewy . . . $1.00
Whitman's newest package of nut centers, fudge, caramels, nougat, date combinations, crunchy centers — a delightful assortment. 1 lb. . . . $1.00



Pleasure Island . . . $1.50
A romantic package of money bags of chocolate, "pieces of eight", nuggets and other choice Whitman's Chocolates. 1 lb. . . . $1.50—2 lbs. . . . $3.00



Loveliness $1.50
Chocolate covered nuts, liquid cherries and pineapple, fruit caramels, nut caramels, almond dates, creams and marshmallows, in a convenient metal box. 1 lb. . . . $1.50



Whitman's *Stocking Fillers*
Pure and delicious as such candies should be—Wonderbox, 25c; Hard Candy, 25c; Chocolate Cigarettes, 5c; Neapolitan Bricks, 5c; Wonder Pops, 5c.



Bon Bons & Chocolates
$1.00
Favorite bon bons — hand-made and fork-dipped — and choice center chocolates. A beautiful gift box. 1 lb. . . . $1.00 —2 lbs. . . . $2.00

Books for the gardener's Christmas

[illegible]

[illegible]

[illegible]



Yardley of London

DECLARED IN TIME FOR CHRISTMAS!

A CHRISTMAS custom declaration—of interest to the world's most talented givers! The custom of giving Yardley luxuries—in crested, superbly appointed packages—to those you wish to honor.

We are delighted to announce that finer stores will brim with them, no later than tomorrow! This very page will inspire you to check off a dozen problems. From the smallest gleaming compact to the full magnificent dressing-table set, you'll find each worthy to bear your most distinguished message. From $1.25 to $30, Yardley has created them to be the most delightful Christmas messengers anywhere in the whole wide world.

Yardley & Company, Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; and Paris, Toronto, and Sydney, Australia.

1 The Compendium. Magnificent Christmas luxury! Complete Yardley series in magnum sizes. Handsomely boxed . . $20.00

2 Gentleman's Traveling Kit in solid leather. Destined to journey to every country in the world with its cargo of Shaving Cream, After-shaving Lotion, and Invisible Talc $6.60

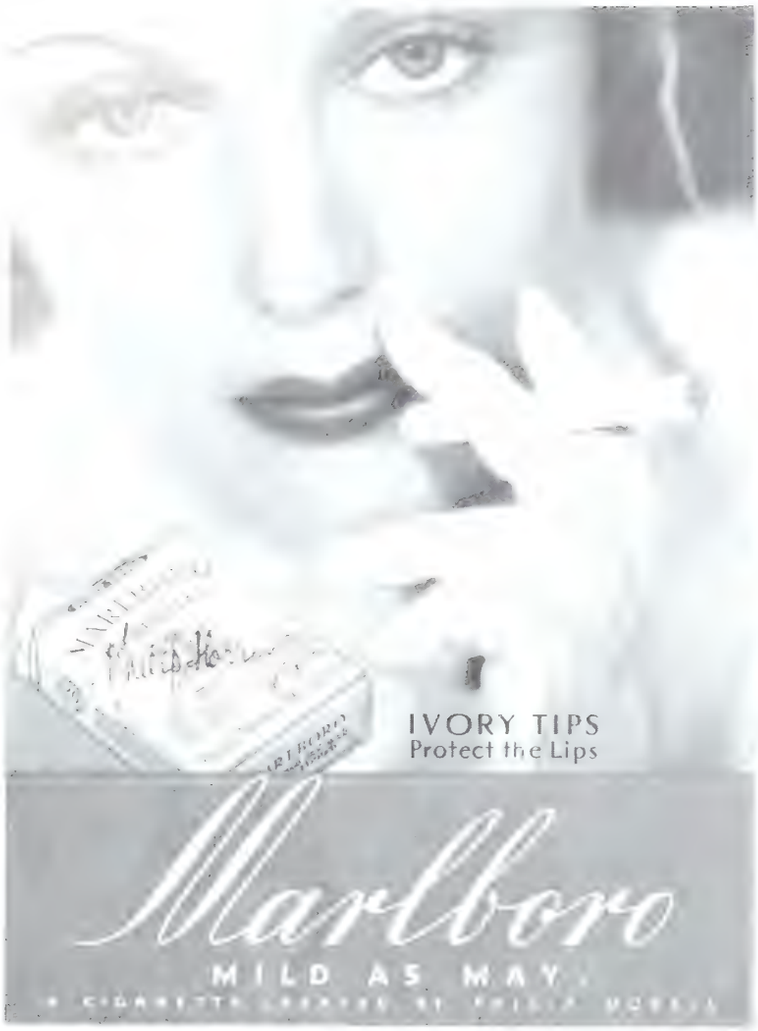
3 Beautiful Bath Surprise—Lavendomeal—the new bath luxury, Dusting Powder and Lavender Soap $3.95

4 A magnificent decanter of the most refreshing fragrance in existence—13 ounces—months of sheer delight—in cut glass, with satin-lined box $13.20

5 Most famous luxury—the Floating Bath Bowl, packaged with English bath brush, Bath Powder and the new bath charm Lavendomeal $8.50

6 For a royal welcome—give men the famous Yardley Shaving Bowl flanked by Lotion and Invisible Talc $2.85

7 The Cabin Case. Holds everything needed for Yardley make-up and skin care . . . $10.00



Not to be eaten 'til Christmas



Lace... Informal co... crackers and nuts on ... pottery hors d'œuvres d... too. Diamond-shaped d... The smaller round desi...

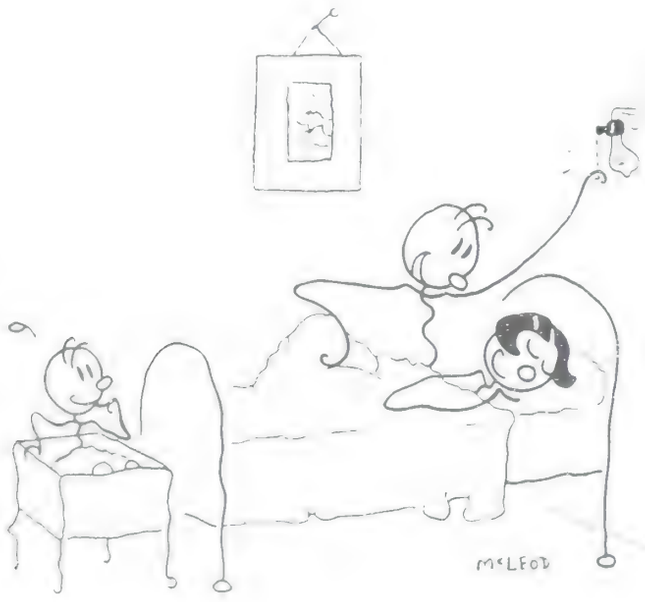


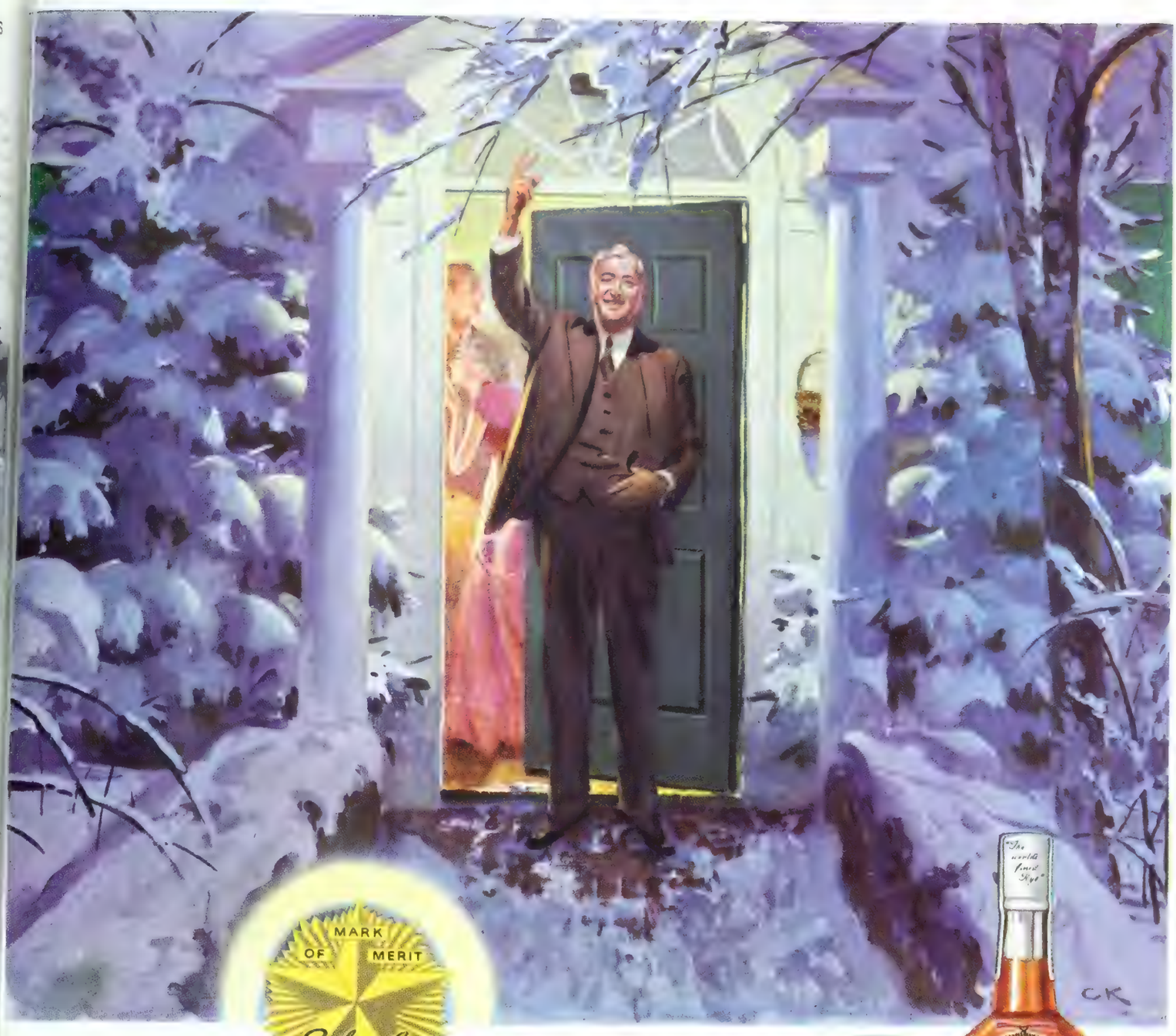
R... and a boutonnière of Holly, the "Sampler" is ready to ... an ambassador of good cheer. All sorts of grand confections inside. Ste...



T... IMMEDIATELY above. A spectacular assortment of everything for the holiday dinner except the turkey. Jellies, cookies, candies and the plum pudding, too, in a smart white or brown simulated leather box. From Schrafft's

SAY, DID YOU REMEMBER TO PUT A CAN OF DOLE HAWAIIAN PINEAPPLE JUICE IN THE REFRIGERATOR?





YOU ARE A GUEST OF HONOR

when your host serves you wines and liquors that bear this Mark of Merit!

This Mark of Merit, which gleams from the world's most distinguished wine and liquor bottles, is accepted throughout the land as an unmistakable symbol of *good taste*. And so... in this season of festive entertaining, when you wish to pay *your* guests a truly gracious compliment . . . may we suggest that you bear in mind this Mark of Merit. Regardless of the type of wine or liquor you seek, or the price you wish to pay, it is your trustworthy guide in buying, your promise of utmost value . . . your assurance of *Schenley* quality!

Schenley's Ancient Special Reserve
The treasured 11-year-old straight rye whiskey, bottled in bond under U. S. Gov't Supervision... last of a limited supply. Each bottle numbered.



Old Schenley Straight Whiskey Bottled in Bond
under U. S. Gov't supervision

Never sold until 4 years old. Old Schenley bears the *Mark of Merit*.

Copyright 1941 by Schenley Products Co., Inc.

The House of **SCHENLEY**



Cleverest of Gifts for Gay Parties

The Toastmaster with its Hospitality Tray . . . it is entirely new. And will it give the guests a rollicking evening, with everybody his own chef and butler! Appetizer dishes filled with tempting snacks . . . Toastmaster popping up slice after slice of beautiful brown toast for trimming and spreading . . . individual plates waiting to hold your toast tidbits. The gayest of parties!

SMART NEW ACCESSORIES

There are more appointments, smart and modern. Everything you need for informal entertaining, all in one matched pattern . . . and every piece usable in other ways. Tray is larger, handsomer, in choice of walnut, mahogany or antique white. Four individual snack plates, new in shape, recessed for cup or glass . . . in sparkling Fostoria crystal, "The Glass of Fashion." Matching them are two double-compartment appetizer dishes . . . also Fostoria. ★ Of course, there is a wooden cutting block, and knife for trimming the toast. And, to make the service perfect, there's a matching folding stand . . . for only a little more. With the tray, minus accessories, it makes a stunning coffee table.

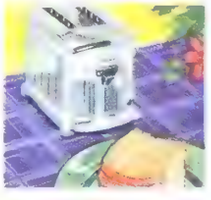


THE FLEXIBLE TOAST-TIMER

Times each slice individually and automatically—longer when the Toastmaster is cool—shorter when it's hot. The degree of heat itself regulates the toasting time. One slice or a hundred—they're all alike—each the same shade of brown. "Only the Toastmaster makes perfect toast every time for everybody."



TOASTMASTER MAKES THE PARTY



Only Toastmaster can put on a "help-yourself" party with brilliant success, because it's the only toaster with a patented Flexible Toast-Timer to time the toast without watching. At the breakfast table, too, it pops up every slice uniform in color. See Toastmaster with new Hospitality Tray wherever quality appliances are sold. McGraw Electric Company, Waters-Genter Division, Dept. 127, Minneapolis, Minn.

Toastmaster WITH *Hospitality* TRAY

R. S. V. P. Send for new booklet "Help Yourself Parties" telling what to serve at Toastmaster Hospitality parties.

SEE OUR GIFTS AT—

OPERATING SHOPS for gifts on pages 40-44

s, Ohio	H. A. Peters Co.
town, Pennsylvania	Hess Bros.
ta, Georgia	Rich's, Inc.
more, Maryland	Hochschild, Kohn & Company
Idaho	C. C. Anderson, Co.
n, Massachusetts	E. T. Slattery Co.
eport, Connecticut	Howland Dry Goods Company
lo, New York	L. L. Bryce, Inc.
leston, West Virginia	Coyle and Richardson, Inc.
go, Illinois	Carson Pirie Scott & Company
land, Ohio	The Higbee Company
s, Texas	Neiman-Marcus Company
nport, Iowa	Petersen-Harned-Von Maur
on, Ohio	The Rike-Kumler Company
ver, Colorado	The Daniels & Fisher Stores Company
Moines, Iowa	Younker Brothers
oit, Michigan	Bleazby's
aso, Texas	Popular Dry Goods Company, Inc.
tington, West Virginia	The Anderson-Newcomb Company
anapolis, Indiana	L. S. Ayres & Company, Inc.
sonville, Florida	Cohen Brothers
sas City, Missouri	The George B. Peck Company
ington, Kentucky	Denton's
Angeles, California	J. W. Robinson Company
isville, Kentucky	The Stewart Dry Goods Company
waukee, Wisconsin	T. A. Chapman Company
neapolis, Minnesota	The Young-Quinlan Company
w Haven, Connecticut	The Edward Malley Company
ahoma City, Oklahoma	John A. Brown Company
aha, Nebraska	J. L. Brandeis & Sons
ladelphia, Pennsylvania	Gimbel Brothers
sburgh, Pennsylvania	Kaufmann's
chester, New York	McCurdy & Company, Inc.
nectady, New York	H. S. Barney Company
ttle, Washington	Frederick & Nelson
racuse, New York	Dey Brothers & Company
edo, Ohio	The Lasalle & Koch Company
peka, Kansas	The Crosby Brothers Company
lsa, Oklahoma	Brown-Dunkin Company

OOPERATING JEWELERS for gifts on page 38

lbany, New York	The Van Heusen Charles Company
tlanta, Georgia	Myron E. Freeman & Brother
irmingham, Alabama	Bromberg & Company
oston, Massachusetts	Bigelow Kennard & Company
ridgeport, Connecticut	G. W. Fairchild & Sons, Inc.
allas, Texas	Linz Brothers
ecatur, Illinois	Frank Curtis Company
vanston, Illinois	The Cellini Shop
itchburg, Massachusetts	Rice & Company
ort Smith, Arkansas	John Fink Jewelry Company, Inc.
oquiam, Washington	Fred Straub Company
ancaster, Pennsylvania	Zook's Jewelry Store
Newark, New Jersey	Wiss Sons, Inc.
New Haven, Connecticut	Michaels, Inc.
New Orleans, Louisiana	Coleman E. Adler & Sons
North Adams, Massachusetts	Peebles Jewel Shop
Oakland, California	A. F. Edwards, Inc.
Philadelphia, Pennsylvania	S. Kind & Sons
Portland, Oregon	Frank A. Heitkemper, Inc.
Reno, Nevada	R. Herz & Brother, Inc.
Salem, New Jersey	Wheeler & Son
San Antonio, Texas	E. Hertzberg Jewelry Company
Santa Ana, California	Wm. C. Lorenz
Utica, New York	Frederic W. Roedel
Wilmington, Delaware	Millard F. Davis, Inc.
Yakima, Washington	Dunbar Jewelers, Inc.

The shops and jewelers listed above are the exclusive retail outlets in their cities for the House and Garden gift program



This Christmas there's a NEW Reason for Giving a PIANO...The MUSETTE

SELECT The MUSETTE as your "gift of gifts" and you add new delights to the joy of possessing a fine musical instrument. For this charming and unusual piano strikes a brilliant new note in beauty and smartness . . . and in performance as well. An improved method of sounding board construction and suspension (patents pending) gives The MUSETTE a tone of surprising richness, purity and power for a piano of its size—and though only 2 3/4" deep and 57" wide it has a standard keyboard. The MUSETTE is now available in delightful modern adaptations of famous Period designs . . . Colonial (illustrated, $295 FOB New York) . . . Federal . . . Sheraton . . . Louis XV and is sold by leading Piano and Department stores throughout the country.

The MUSETTE

This Seal identifies a genuine "Musette"

THE MUSETTE is made and guaranteed by WINTER & COMPANY, New York, one of America's largest manufacturers of Grand and Studio Pianos.

WINTER & CO.,
839-865 E. 141st St., New York City
Send me descriptive literature concerning "The MUSETTE".
Name .....
Street .....
City ..... State .....

MUSETTE • THE PIANO OF TOMORROW



Give
the air back
its freshness
and health

We heat our homes . . . and bake out our vitality.

Yet simply by restoring the moisture to the air (humidification) dry, stuffy heat is transformed into the fresh, warm air-balance of springtime.

You can now enjoy scientific humidification by plugging the WALTON into any electric outlet.

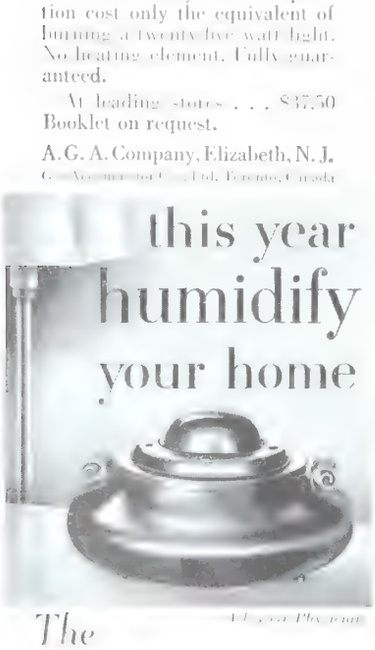
May we repeat . . . this is scientific humidification, evaporating one and a half pints of moisture into the air each hour.

. . . you will *feel* alert and refreshed. (You know also its value in restoring dried-out furniture and furnishings.)

Made of heavy gauge copper, the WALTON is beautifully finished in statuary bronze. Operation cost only the equivalent of burning a twenty-five watt light. No heating element. Fully guaranteed.

At leading stores . . . $17.50
Booklet on request.

A. G. A. Company, Elizabeth, N. J.
G. Verschuren Co., Ltd., Toronto, Canada



The WALTON
humidifier

Books for the gardener's Christmas

CONTINUED FROM PAGE 82

[illegible] English Hardy Flowers. [illegible] Robb. Lond.: *Longmans Green & Co.*

WILD FLOWERS AND WILD GARDENING

Wild Flowers. Horace D. House. Illus. in color. *The Macmillan Co.*

Wild Flowers and Ferns. My Wild Flower Garden. Field Book of Common Ferns. All by Herbert Durand. *G. P. Putnam's Sons.*

Our Wild Orchids. F. Morris & I. A. Eames. *Charles Scribner's Sons.*

Useful Wild Plants of the United States and Canada. C. F. Saunders. Illus. *The MacRae Co.*

The Book of the Wild Garden. William Robinson. Illus. Lond.: *John Lane, The Bodley Head.*

Western Wild Flowers. Margaret Armstrong. *G. P. Putnam's Sons.*

Field Book of American Wild Flowers. Schaffer Mathews. Illus. *G. P. Putnam's Sons.*

The Wild Garden. William Robinson. Illus. Lond.: *John Murray.*

Forests of the Northwest. Theodore C. Pratt. Portland, Oregon: *Metropolitan Press.*

American Forests. How to Grow & Use Them. Ethel V. Roberts & Jean B. Dawson. Illus. *The Macmillan Co.*

Our Forests in Their Beauty. William N. Clute. Illus. *Frederick A. Stokes Co.*

WATER GARDENS & POOLS

Wall & Water Gardens. Gertrude Jekyll. Illus. *Charles Scribner's Sons.*

The Book of the Water Garden. Peter Bisset. Illus. *De La Mare.*

Garden Pools. L. W. Ramsey & C. H. Lawrence. *The Macmillan Co.*

[illegible]

Rock-Gardens. Gertrude Jekyll & Clive Reich. Lond.: *Mac[illegible]*

How to Plant Rock Gardens. Ellen Wilson. *The Macmillan Co.*

PROPAGATING

Plant Breeding. L. H. Bailey & A. W. Gilbert. Illus. *Macmillan Co.*

Plant Propagation. Alfred Hottes. *De La Mare Co.*

Plants From Seed. A. J. Macself. *Charles Scribner's Sons.*

[illegible]

Flowers: A Garden Note-Book. Sir Herbert Maxwell. Illus. Glasgow: *Maclehose Jackson & Co.*

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Arranging Flowers Throughout the Year. K. T. Carey & N. D. Merrill. Illus. *Dodd Mead & Co.*

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Gardening in the Greenhouse. Anne Dorrance. *Doubleday, Doran & Co.*

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A Garden Book for Autumn & Winter. Illus. Charles Downing Lay. *Duffield & Co.*

Our Northern Autumn*. Harriet Keeler. Illus. *Charles Scribner's Sons.*

Spring In The Little Garden. Frances Edge McIlvaine. *Little, Brown.*

The Summer Garden of Pleasure. Mrs. Stephen Batson. Illus. in color. Lond.: *Methuen & Co.*

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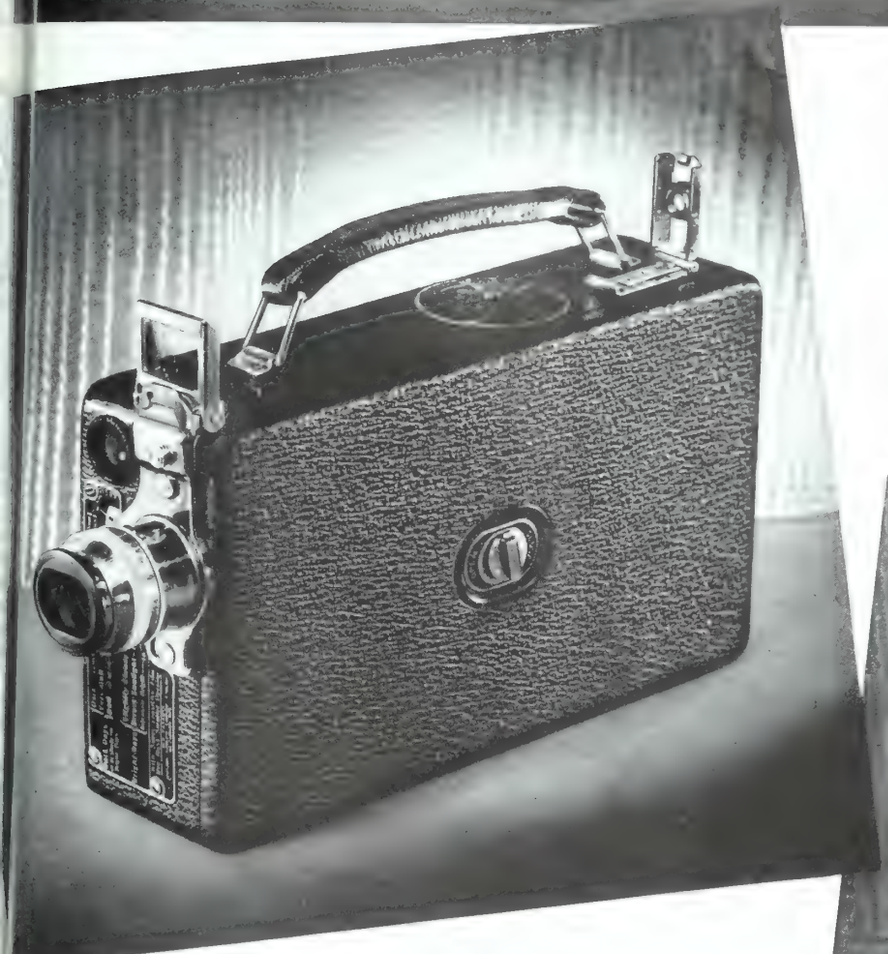
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Picture Diaries will begin at Christmas



PICTURES—they're the modern way to keep a record . . . the modern diary. On this page are notable diary makers that will go into action this Christmas.

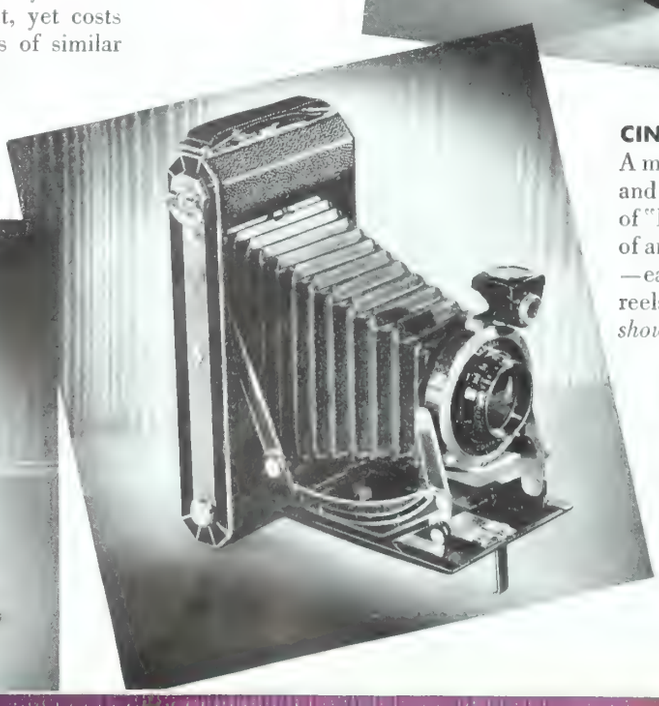
Christmas will bring both the gift and a wealth of reasons for using it . . . Movies or "stills"—which will you have? They're equally practical, equally sure in results with such equipment as that shown here. You can make movies indoors, for instance. Or snapshots indoors. Expect these Kodaks to do great things . . . Eastman Kodak Company, Rochester, N. Y.



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THE SAMPLER MADE BY MRS. CURTIS

Samplers today

(CONTINUED FROM PAGE 35)

...and foundation of the Scott ancestor who emigrated to America. Above, I hemmed in Gloucester. On the other side is the Dutch, represented by sturdy sons of toil in the fields and below these ancient and professional, of which there were several representatives.

The Park Avenue house of the Lawrences, which has since been torn down, to give place to the Model Home, on the corner of 50th Street, has been lifted in its proper place. The privet hedge and garage have illustrated about how it looked in the days of Lawrences, hoopskirts, bloomers and pretzels on bicycles. But in the sampler it is shown in its later days, completely surrounded by skyscrapers. On the other side is the home of Morrisania with the mansard roof and porte-cochère, also connected with Mrs. Day's childhood.

In the center is the white Colonial church, beloved of all New Englanders, with the Cypress trees in the old burying ground and the blue Forget-me-nots as well as the family tombstones. Beside it is the oldest house of all, dating at least as far back as 1725, and very recently restored. On the other side is the little red schoolhouse, also important in most family annals, this one going back for at least five generations.

At the bottom of the sampler is the Puritan ancestor who studied a particularly famous peace-pipe with the Indians, here dated in importance by being shown as two peace-pipes. On his left is a rotating printing press invented by a conspicuous progenitor, balanced by a spinning-wheel which is needed in spite of its present significance whatever.

Included in the sampler are practically all the letters of the alphabet with the possible exception of J, Q, X and Z, none of them very frequently used, and the surrounding border was the usual conventionally ancestral sampler.

So inspired was I by Mrs. Day's example that I wished to make a sampler for myself. I do not wish to bore the gentle reader with personal details, but I can think of no easier way to explain how to go about making a sampler than to record how I went about it myself. Seldom have I had a better time. I have indulged in a perfect orgy of intensive family research, have written countless letters to relations, collected photographs, relentlessly pursued genealogical data, climbed family trees, and from a mass of material selected the little which is shown on the sampler.

I started with the two separate family lines, using both coats of arms, with the Doane and Perry names beside them, and the two old New England homesteads, the Doane one at Charlestown and the Perry one at Worcester. Between them I put the Mayflower and Puritan ancestors—ancestral rumors which each family accepts for itself, with slight doubts as to the other one.

Below this the two families began to approach each other through mutual pioneer interests, my grandfather Doane going west with his four children, as civil engineer in charge of building the Burlington Route between Chicago and Denver, and my father being sent to Nebraska as a Congregational circuit-rider from Yale University. Although unknown to each other they were gradually drawn together by a common educational interest, my grandfather, who had had

(Continued on page 98)



MERRY

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Cancer!

"Thou shalt not be afraid for the terror by night, nor for the arrow that flieth by day; nor for the pestilence that walketh in darkness, nor for the destruction that wasteth at noonday."

PERHAPS you have someone who is dying of cancer. Perhaps you know someone who is threatened with this "terror by night, the pestilence that walketh in darkness." If so you can help [illegible] through the co-ordination to the public at large of [illegible]

YOU CAN DO THIS—[illegible]

THIS COUPON will bring you [illegible]

NEW YORK CITY CANCER COMMITTEE
[illegible] New York.

The famous Christmas dinner

CONTINUED FROM PAGE 121

salt, ½ teaspoon nutmeg and ½ teaspoon cinnamon. Chop fine ½ pound of beef suet. Put the flour and crumbs in a big bowl, add the suet, currants, raisins, almonds, lemon, orange and citron peel.

Beat 4 eggs well and add a cup of light brown sugar. Continue to beat and incorporate into them the brandy and ½ glass of ale. Pour this into the big bowl, and mix all well together. Moisten the corner of a big linen napkin, butter the moistened part with soft butter, then flour it all well. Pour the preparation on floured part of napkin. Gather up the corners of this napkin, tie firmly in a ball, plunge into a big pot of actively boiling water and boil for six to seven hours.

Don't let the water stop boiling during the whole cooking. More boiling water may be added, if necessary. When ready to serve, remove pudding, drain, untie and place on hot platter. Stick the almonds you have in reserve into the pudding. Pour ½ cup of slightly heated brandy over it. Stick a sprig of holly in the top of the pudding, light and send blazing to the table.

BILLETS. What are Billets? I hadn't the remotest idea until I looked them up. I shan't expect you to make them; but, anyway, here is how.

They are dried apples, prepared by exposure to a gentle heat. Select good cooking apples and peel them. (In England, they use an apple called Red Billet.) Place them on a board when they are peeled, and put board in a slack oven for a few minutes. Take them out, and place another board on top of them, and put some weights on top of that. When cold, repeat the process seven or eight times, until the apples have been pressed down to less than half their original thickness. The pressing and baking must be done slowly and the process is long.

I really don't know what you do with them after you have made them.

TWELFTH CAKES. Twelfth Cakes are cakes of gigantic size, elaborately decorated, in which a plain ordinary dried bean has been concealed. They should be eaten at Twelfth Night parties. The person lucky enough to get the piece with the bean is crowned King of the occasion, and everyone present has to obey him, but that one night.

Here is a recipe given to me by a friend, handed down by her grandmother:

The day before the cake is to be [illegible] prepare the following ingredients:

Wash and dry 1 [illegible] pounds of pi[illegible] raisins. Wash and dry 1 pound of c[illegible] rants. Cut in small pieces ½ pound [illegible] pressed figs. Blanch ¼ pound of s[illegible] ed almonds and split them. Slice [illegible] pound of citron in long, flat pieces.

When ready to make the cake, cr[illegible] pound of butter with [illegible] pou[illegible] sugar and add six well beaten [illegible] Beat until light and creamy. Sift [illegible] pound of flour, in which you have [illegible] 1 nutmeg (grated), 1 teaspoon of m[illegible] and 1 tablespoon of cinnamon, o[illegible] the figs, currants and raisins, and a[illegible] all to the butter and egg mixture. A[illegible] the almonds and mix well. Put a la[illegible] of batter in a large pan, which shou[illegible] have a hole in the center, and whi[illegible] has been well lined with a heavy bro[illegible] paper well buttered, then add a la[illegible] of the citron and one big dried be[illegible] Cover with the rest of the batter. Steal[illegible] over boiling water for four hours, a[illegible] bake in slow oven for one hour.

When the cake is taken out of t[illegible] oven and is still hot, pour over it ha[illegible] a cup of whiskey and half a cup [illegible] sherry. Leave it in the pan for a da[illegible] Remove from pan, wrap in a line[illegible] cloth and put away until Twelfth Day on which day, remove cloth and pape[illegible] and ice with confectioner's frosting.

CONFECTIONER'S FROSTING. Place th[illegible] white of an egg in a bowl with a fe[illegible] drops of cold water and a few drop[illegible] of vanilla. Stir in confectioner's sugar[illegible] until it is of the right consistency t[illegible] spread. Pile on cake, and with a we[illegible] silver knife smooth over the entire sur[illegible] face. Decorate to your heart's conten[illegible] with more icing made by beating th[illegible] white of an egg to a froth adding pow[illegible] dered sugar and beating it in until the[illegible] icing is firm enough to hold its form. Put in paper funnels or pastry bags and [illegible] press through in any shapes desired.

HOT BISHOP. Take one teaspoon each of cloves, mace, ginger, cinnamon and allspice. Simmer in a cup of water for forty minutes, then strain.

In the meantime, stick a few cloves in an orange and roast it in the oven for about an hour, or until it becomes golden brown. Rub 12 lumps of sugar on the rind of a lemon, until the lumps are well saturated with oil. Place them in a silver punch bowl with the juice of 1 lemon. Put ¾ of a bottle of port in a silver chafing-dish and add the spiced infusion. Heat slowly but do not boil. Pour over the sugar and stir until sugar melts. Add the roasted orange and the rest of the bottle of port. Serve hot.

Angels and ministers of grace

(PAGES 54 & 58)

Doubtless some readers will want to reproduce the angel pages, or parts of them, for Christmas decoration. So here's where they come from—

The aluminum foil angels, making the heavenly host shown at top of pages come in two sizes and in three styles—angel with lily, angel with trumpet and kneeling angel. All three styles can be had to hang or stand. Aluminum foil stars are shown directly below: All from Gerard.

The large angel at extreme left is made of composition with wings of aluminum and a glass base. Enameled by hand in silver and white: Gerard.

Hand blown glass crèche with Mother and Child in blue glass—blue star over crystal frame—figures in brightly colored glass: James McCutcheon.

Blown glass single angel candle-holder may be had in all crystal, or in blue glass with crystal arms, head and wings: From John Wanamaker.

Modern crèche in wood finished in white, silver and gold—11 pieces in complete set: From Rena Rosenthal.

White pottery kneeling angel—extreme right—Rena Rosenthal.

Plant hunters and Roses from China

(CONTINUED from page 13)

arden, must have had a very stimuting influence upon collecting and ultivating foreign plants. Just when rticulturists were getting very eager, e famous garden of Lord Capel beme the Botanic Garden of Kew.

One of the earliest botanic explorers as John Frazer, whose development om a linen draper in London to a reat plant hunter became eminent durg twenty years, from 1780 to 1800, of rossing and re-crossing the Atlantic nd exploring in the southeastern part f the United States. That Frazer may ave seen the Cherokee Rose in Geora and been instrumental in introlucing it into Edinburgh is probable.

From this time on a succession of lant men went out from Chelsea and hiswick and Edinburgh and Kew. Of his great activity the directing genius or many years was Sir Joseph Banks. The story of Roses from China now ecomes a tale of forgotten men.

Sir Joseph Banks, born in London in 743, enjoyed many gifts of advantage. He was educated at Oxford; inherited wealth; had an enormous interest in natural science, especially in botany; had an inquiring mind and a love of exploration; and evidently had a high quality of leadership which inspired the confidence and devotion of men, as the group of plant men seems to have gathered closely about him. When barely twenty-one, already a Fellow of the Royal Society, he began his travels by making a journey to Newfoundland and Labrador to collect plants. He brought back, among other things, *Rosa fraxinifolia*, a species never much used. When about twenty-five he joined the very famous Captain Cook for a great voyage. Cook, already a great sailor, was being sent by the Royal Society to observe the transit of Venus. Banks equipped the ship Endeavor to accompany the expedition, taking two artists and his friend Solander as botanist.

THE SOUTHERN HEMISPHERE

The company was gone three years, touching Madeira, Rio Janeiro, doubling the Cape, arriving at Tahiti in April. The transit of Venus was not due until June, so Banks spent his time growing his Brazilian seeds. For six months they explored New Zealand; for some time the east coast of Australia. After two months in Batavia and some time exploring the Malay Peninsula, they returned by way of the Cape of Good Hope, reaching England in June of 1771. The vast herbarium of the trip was deposited, reports were made and in another year Banks was off again to explore the Hebrides and Iceland. He had now become a famous man. In 1778 he was made President of the Royal Society, an office he held for forty years, during which time he became a patron of science and the inspiring friend of plant men. He is credited with introducing *Rosa indica*, our Pink Daily or Old Blush China, in 1789. The red variety of China Rose, *Rosa semperflorens*, was introduced the same year by Gilbert Slater who had an indefatigable interest in growing new and strange plants.

During his years with the Royal Society, Sir Joseph carried on a lively and vast correspondence, always keeping in touch with the men of the East India Company. Among the most remarkable men in the East India Company in China was John Reeves who went to Canton in 1812. Reeves smoothed the way for plant hunters. He introduced the Chinese Wistaria into England. He sent plants home by the Company's ships, packed in portable cases, anticipating the Wardian case.

Robert Kerr, a botanist gardener, went out in 1803, particularly to hunt trees. He met resistance and found he could not go beyond the limits set by the Chinese. Collecting from gardens about Canton was all he could do. He introduced to Kew, in 1807, the Banksia Rose. A dried specimen of this rose had been in Banks' herbarium. Young Robert Brown analyzed and classified Kerr's Rose and named it for Lady Banks. This was the double, white, fragrant variety, so much grown in our Southern States.

LINDLEY PARKS MAGAZINES

John Lindley, young, clever, whose name means so much in botany, at an early age became associated with the aging Sir Joseph, as secretary and librarian. When Lindley wrote his wonderful *Rosarum Monographia,* published in 1820, he described all the Roses then known, including the Lady Banks' Rose, *Rosa Banksiae florepleno*, white. Almost as soon as the book was out, the *Hortus Bengalensis* of Dr. Roxburgh came out, in which Dr. Roxburgh described all the plants in the Horticultural Gardens under his care, near Calcutta. He described two Roses, classifying them as *inermis*, both double flowered, the white one, called by the Chinese Pah-mo-li, the yellow one, Wang-mo-ne-ha-vong. As the Lady Banks' Rose at Kew and the two Rosas *inermis* were evidently the same plants, it dawned upon Lindley that he had missed the yellow one.

About this time the Royal Horticultural Society was sending John Damper Parks to China. Parks was instructed to find the double yellow Banksia above all else. This he did. He went to Canton where he was assisted by John Reeves of Wistaria fame. From gardens about Canton, Parks brought home many rare plants, among them the yellow Banksia and the Yellow Tea Rose, a garden variety, carrying his treasures home in the Lowther Castle, East Indiaman. This Yellow Tea Rose, introduced in 1824, was figured in color in the *Botanical Register* for 1827. About the plant hunter who introduced the pink Tea Rose in 1810, there seems to be an irritating and oppressive silence.

His Majesty's Ship Lion, sailing in September 1792, carried Lord Macartney and others out to China on an embassy to the Emperor. This embassy was gone two years on a mission of protest against injustice perpetrated upon English subjects by the Chinese and to correct the exactions imposed upon trade and other activities of English business. No naturalist went with Lord Macartney, but Sir George Staunton, Fellow of the Royal Society and Secretary of the embassy, collected plants with the aid of two botanist gardeners. That "the zeal of the naturalist was not, however, wanting", as Sir George writes in his book, *An Authen-*

(Continued on page 94)

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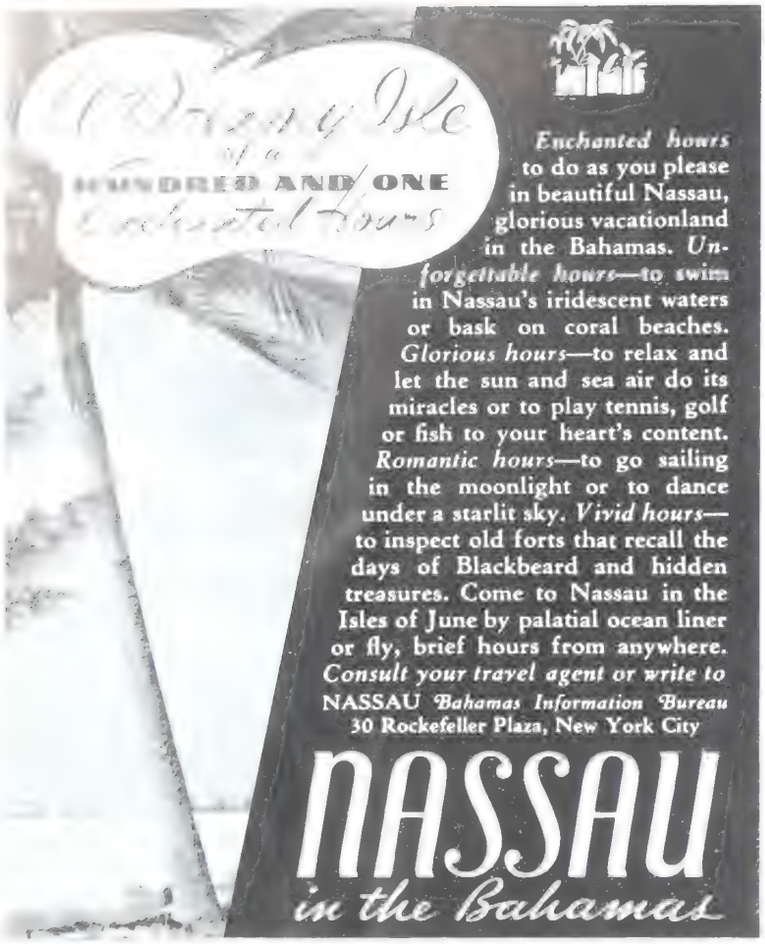
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Plant hunters and Roses from China

CONTINUED FROM PAGE 91

[illegible] Rose, *Rosa Banksiae*, [illegible] Rose, *Rosa laevigata*, [illegible] ancestor of the old Rose Musk Rose and our modern Rose Noisette, was introduced by Sir George Staunton and named for Lord Macartney. It made quite a stir, both for its [illegible] and its single white [illegible]. Lady Macartney was introduced into the southern United States early and became naturalized in places. A colored plate of the rose was published in the *Botanical Magazine* in 1811.

Certain obscurities seem still to hang about the Cherokee Rose. As early as 1780 the Cherokee was brought from Georgia to Lebanon. At that time it was growing as a native in [illegible] and Carolina trees. The botanists Pursh and Michaux considered it to be a native. The Edinburgh plant, coming from Canton, had been accidentally [illegible] glass. From it plants had been distributed [illegible]. The *Botanical Magazine* published a colored plate of the Cherokee Rose in 1807. Some time before that date a Rose had been introduced from China to which Lindley, in the *Botanical Register*, gave the name Three Leaved Chinese Rose. It was found to be identical with the *Rosa laevigata* of the early botanists who had [illegible] found seems to know when or how [illegible]

Sir Joseph Banks offered Robert Brown the post of naturalist to accompany an expedition fitting out for New Holland, as Australia was then called. In 1801 Brown sailed in the Investigator with Captain Matthew Flinders, a British Navy man of a fame as an adventurer and sailor, little less than that of Captain Cook. Brown was gone four years. To honor him for his botanical labors on this occasion, a Rose, native to the Himalayas and western China, [illegible] with the odor of musk, was named *Rosa Brunonii*. As to whether this Rose should be called a musk, there was an unending discussion until E. H. Wilson seemed to settle it. The original Musk Rose known in Europe, favorite of Bacon and Shakespeare, was smooth leaved, the leaflets long and shining. Brown's Rose has a soft pubescence on [illegible] blooms from late summer until frost. Brown's blooms during the spring only. The old Musk Rose is practically lost. Brown's may be met with in old gardens, as we think we met with it in southern Maryland. Now that half a dozen varieties of this type have been found in China by later explorers, it is settled that Brown's is a musk. If we ever have a revival of deliciously perfumed climbing hybrid musk Roses, these newer ones will be made from Brown's and other hardy forms from China.

Another Chinese Rose much loved in the South is *Rosa microphylla*, the Small Leaved China Rose, locally called the Burr Rose or Chinquapin Rose, its bristling calyx upon ripening into a seed pod resembling the burr of a chestnut. Double Microphylla was known in [illegible] before it [illegible] England and as with [illegible] Rose [illegible] introduced into Calcutta Botanic gardens from the gardens of Canton. Plates of this first double [illegible] published in the *Botanical Register* for 1818 and in the *Botanical Magazine* for 1819. Pictures in [illegible] that each [illegible] of rose-pink rose-red color just as we find it today in Mexico and Lord Vincent's. In Lindley's *Monographia* it is called *Rosa Kinberlandica*. Lemoine was sure [illegible] Roxburgh who introduced it into England in 1820 and wrote about it in his *Hortus Bengalensis*. For his work the introduction of such charming Roses Dr. Roxburgh deserves a kindly word of restoration from a forgotten past.

Probably every Rose grower has in his garden another Chinese Rose and [illegible] it unless by mistake. This is *Rosa multiflora*, the sturdy understock. The double-flowered pale pink multiflora blooming in the spring in [illegible] panicles of tiny blossoms, draping itself in autumn with charming panicles of little fruits, deserves a better fate than life underground. It was found first in Japan by Karl Peter Thunberg and was brought to England by Thomas Evans of the East India house who introduced it in 1804 and distributed it [illegible] friends. The double form is [illegible] and considered to be Chinese. From Chinese gardens came [illegible] known as Seven Sisters, introduced in 1815. A colored plate of this Rose was published in the Botanical Register for [illegible]. Thunberg found the pink with the tiny blossoms, Crimson Rambler, again supposed to be a Chinese garden variety, [illegible] sensation.

The hunting of flowering plants reached a peak for its time in the activities of Robert Fortune. Fortune went four times to China. He had some thrilling adventures and some amusing experiences about which he writes in his several books. He made repeated attempts to break out into unexplored country, to get away from Chinese cities, mandarin gardens, temple grounds, nurseries, which were the limits set upon foreigners, the inner parts of alluring China being still forbidden ground. In his book, *Two Visits to the [illegible] of China*, 1853, he says, "I lost no time in visiting the celebrated Fa-tee gardens near Canton, 'the flowery land' as the name implies, from whence a great number of those fine plants were first procured which now decorate our gardens in England. They are situated two or three miles above the city, on the opposite side of the river and are, in fact, Chinese nursery gardens where plants are cultivated for sale." By the time Robert Fortune had finished, there was not a cultivated plant in the gardens of China which had not been brought out.

Fortune adventured outside the cities by disguising himself as a Chinese, shaved his head, wore a pig-tail braid, assumed native dress and took along one Chinese servant. He added some plants of great consequence to horticul-

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Plant hunters and Roses from China

(CONTINUED FROM PAGE 94)

[illegible] Rosa chinensis Fortuniana, the Japanese Anemone with flowers of the Tree Peony, *Weigela rosea, Dicentra spectabilis* (Bleeding Heart), the Lace Bark Fortunei, various Azaleas and Chrysanthemums and three new Roses: the Anemone-flowered Rose, 1844, double white and believed to be [illegible] of *Laevigata* and *multiflora*, collected from a garden in Shanghai; the Rose called *Rosa Fortuneana*, 1845, a yellowish-cream, perhaps a cross of *laevigata* with *Banksia*, and Fortune's Double Yellow, Beauty of Glazenwood (*Botanical Magazine* for 1852, in color). The Rose called by the Chinese Wang-jang-ve, of a wonderful gamboge yellow tinted over with crimson lake. Fortune says about this Rose, "The Rose was discovered in the garden of a rich Mandarin at Ning-po. It completely covered an old wall in the garden and was in full bloom at the time of my visit: masses of glowing yellow, and salmon colored flowers hung down in great profusion and produced a most striking effect."

Visiting Soo-chow-foo in the guise of a Chinese, Fortune secured new and valuable plants. He writes: "Among these I may notice in passing, a white Glycine and the new double yellow Rose and a Gardenia with large white flowers like a Camellia." That this yellow-flowered Rose is the *Rosa Fortuneana* is not quite clear but is probable.

This persistent hostility of the Chinese to the foreign investigator, not permitting plant hunters (if they knew it) [illegible] beyond the cities, and the early gardens, accounts for the fact that all our early Roses from China are cultivated, garden varieties, doubled and crossed by Chinese horticulturists, no doubt. While English plant men were denied further freedom, early Catholic missionary fathers had penetrated with great freedom far into the country distributing seeds and [illegible] plant hunters; some were botanists. The names of Soule, Farges, David, Delavay, Hugo have been perpetuated by having their names conferred upon certain varieties or species. Father Hugo's name was bestowed upon the lovely *Rosa Hugonis*. At first these priests sent home dried specimens. Later they gathered and sent seeds. When rare plants hitherto unknown had been raised from these seeds, the world of horticulture quickened to new [illegible] Naudets of plant hunters set sail for the East once more: Russians, Frenchman, Germans, Englishmen, who eventually broke down the barriers. Vast inland regions have been "worked", under vicious hardships at times, leading to revolutionizing discoveries.

From their splendid books, as well as their plants, we know best Kingdon Ward of Rhododendron fame, Reginald Farrer and his companion Purdom, who collected many alpines, and Ernest H. Wilson who brought out of China a prodigious collection of trees and lesser things, of immense variety. Farrer and Wilson brought home Roses—Wilson brought many—from the ancient hills and glens of immemorial China. What Wilson says about Roses in the hidden country recesses shows how eagerly receptive to impressions are these plant hunters whom we are inclined to regard as coldly scientific, unresponsive men. In *China, Mother of Gardens*, he says, "To walk through a glen in the early morning or after a slight shower, when the air is laden with the soft delicious perfume from myriads of Rose blossoms, is truly a walk through an earthly paradise."

Reginald Farrer, deeply responsive to emotional impressions from things he loved in nature, gives us with a touch of magic, his appreciation of the Banksia Rose as he came across it, mounded up like heaps of snow, on the wild hills of Kan-su. He writes, in *On the Eaves of the World*: ". . . *Rosa Banksiae* . . . laden with milky bunches and diffusing a scent which always drives me perfectly wild with drunken rapture, as cats, they say, are crazed with catnip. The Polyanthus Narcissus indeed has a sharp-edged delciousness almost beyond bearing, but the mingled scent of wine and violets and pure warm sweetness which is the breath of *Rosa Banksiae*, is for me almost more impossible to endure with decent composure. It fills one with yearning, and a bursting pain of pleasure."

We have here recalled but a few of the great plant hunters, rather reluctantly passing by the exciting story of Dr. Abel of Abelia fame, who lost the greater part of his precious collection from China by shipwreck. We may say they are forgotten men, but they may not feel themselves so forgotten. Perhaps they would rather have planted the nation's gardens with beauty than have made the nations' histories.

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[illegible]

Q. *I would like to suggest a suitable planting in a difficult spot, where so far very little has grown well.*

It is a small place, 7½′ x 6′, with an eastern exposure—a shady and windy spot. Also, due to hose connection, the dripping water keeps this place quite damp, and possibly it has soured. This little plot is right near the side entrance to the house and is visible from the sidewalk and to the next-door neighbor.

Can you suggest a vine, bush or other growth that would do well under such unfavorable conditions?

T. J. R., West Haven, Conn.

A. In the small, shaded area you describe you will probably have success with Periwinkle (*Vinca minor*). This is a low evergreen which will grow quickly and should make a dense cover for the whole area. We would suggest putting in about a dozen plants of this species. They should be planted in September.

SPRING VERSUS FALL

Q. *I would like some information regarding the planting of trees and shrubs. What I want to know is whether there is any preference as to planting in the Fall of the year after the first frost and before the ground freezes, or planting in the Spring before buds actually start to appear, for the average type of flowering shrubs and small trees that one would find in this vicinity.*

J. V. R., Dearborn, Mich.

A. Trees and shrubs are generally planted from October to December or in March and April. There is no particular preference for either season as far as the planting itself is concerned. However, in the Fall the gardener is likely to have more time to devote to such things as tree planting, whereas in Spring there is other important garden work that must be done immediately.

WISTERIA

Q. *What is the matter with my Wisteria? It has been in for six years and was supposed to be five years old when planted. Most Wisterias in this region have heavy bloom early, about the time or before the leaves come out. Mine has one or two blooms after the leaves are well out. Then about the first of August it has several more blooms. None of them are very full. I have been told to trim it back heavily, and also not to trim it at all. It is a fine, strong vine which grows rankly.*

G. B. H., Sewickley, Pa.

A. You may have a naturally poor-flowering plant; such things not infrequently happen in Wisterias. Good results often are obtained, though, by severe pruning, especially with vines that have grown very strongly. We would suggest removing all of this year's wood at once.

[illegible]

Q. *I thank you for the advice you gave me on eradicating Poison Ivy. Your method is most effective, as the vines are already withering away.*

I am contemplating laying a shale wall along a low bank. With the aid of just ordinary laborers, do you think we could do this? Could you tell us how to go about it—what we must be careful about so that we have a presentable wall? We hope to plant Petunias or some such flower to grow over it. The wall is along a drive and will be curving and very low.

Another thing: What variety of Iris should I plant along the lake—among the stones to act as a soil retainer? I want a variety that looks natural—more like a wild than a cultivated flower—and low growing.

J. C., Columbus, Ohio.

A. The face of your shale wall should slope back a little at the top, so as to catch the rain for the benefit of the plants set among the stones. Each stone, too, should slope down at the back enough to carry the water into the wall. Use largish stones, varying in size, and put about 2″ layers of soil between them where the plants are wanted.

As to the Iris, if the lake shore is low so that the roots can reach moisture without going deep, plant *Iris prismatica*, a native species. Otherwise, plant *Iris fulva*, which is a reddish-brown native species.

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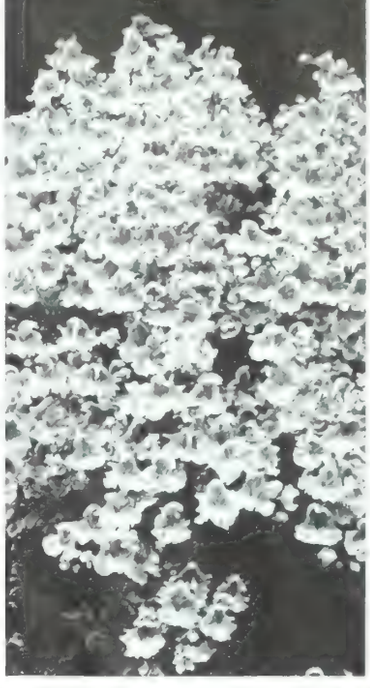
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A Schenley IMPORT

Fall shrubs

(CONTINUED FROM PAGE 78)

[illegible] Eschscholtzia—not to be confused with the California Poppy [illegible] of the genus that [illegible] species [illegible] native to Japan and China. Only three, curiously enough, are found in tropical Africa. [illegible] bails from the province of Chihli in northern China, whence it was introduced into the United States in 1905 by Professor [illegible] Arnold Arboretum. It seems to be the only hardy member of the genus. To make it happy one should plant it on a western slope in full sun and in soil which is lean rather than rich. In severe Winters it is likely to die back to ground level, but since its flowers are produced only at the end of [illegible] [illegible] however, to protect the rootstock in the Fall with a light covering of leaves [illegible] white and carefully selected purple shades, which may be established on a bed towards the foot of a slope with [illegible]

[illegible] and October [illegible] entered indoors seems like a gardener's day dream. Few people realize that [illegible] trade; but the New York Botanical [illegible] young plants of it which will be distributed next [illegible] It is hoped this will eventually effect the introduction of this valuable shrub into [illegible]

[illegible] that the [illegible] [illegible] [illegible]

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